

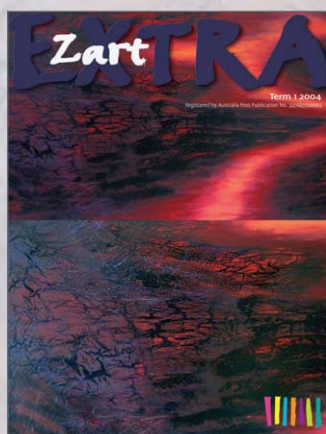
# Zart

# EXTRA

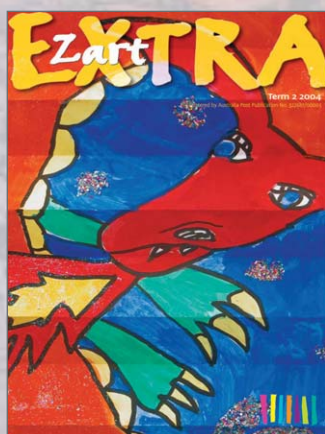
Term 1 2004

Registered by Australia Post Publication No. 327687/00003

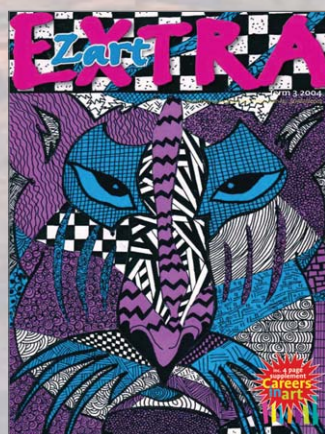
## Zart Extra Newsletters 2004



Term 1



Term 2



Term 3



Term 4

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# EXTRA



**Term 1 2004**

Registered by Australia Post Publication No. 327687/00003







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**Two different applications  
of Mosaics in a school  
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Surrey Hills Primary School &  
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# A man paints with his brain and not with his hands.

Michelangelo

Zart Education Service

## 2004 IMPORTANT DATES.

INTERNATIONAL YEAR OF RICE.

INTERNATIONAL YEAR TO COMMEMORATE THE STRUGGLE AGAINST  
SLAVERY AND ITS ABOLITION.

CHINESE YEAR OF THE MONKEY

### EVENTS:

GAMES OF THE XXVIII OLYMPIAD ATHENS GREECE: 13/08/2004 -  
29/08/2004

### CONFERENCES:

AEV CONFERENCES: SATURDAY 29 - SUNDAY 30 MAY 2004

### 2004 TERM ONE DATES:

ACT: FRIDAY 30 JANUARY - THURSDAY 8 APRIL  
NSW: TUESDAY 27TH JANUARY - THURSDAY 8 APRIL (EAST)  
NSW: TUESDAY 3RD FEBRUARY - THURSDAY 8 APRIL (WEST)  
TAS: THURSDAY 12 FEBRUARY - FRIDAY 28 MAY  
TAS: EASTER BREAK THURSDAY 9 APRIL - SUNDAY 18TH APRIL  
SA: THURSDAY 27 JANUARY - THURSDAY 8 APRIL  
WA: MONDAY 2 FEBRUARY - THURSDAY 8 APRIL  
NT: TUESDAY 27 JANUARY - FRIDAY 2 APRIL  
QLD: TUESDAY 27TH JANUARY - THURSDAY 8 APRIL

### PUBLIC HOLIDAYS TERM 1 2004:

LAUNCESTON CUP (NTH TAS) - WEDNESDAY 25 FEB  
LABOUR DAY: - MONDAY 1ST MARCH (WA)  
LABOUR DAY: - MONDAY 8TH MARCH (VIC)  
EIGHT HOUR DAY: - MONDAY 8TH MARCH (TAS)  
CANBERRA DAY: - MONDAY 15TH MARCH (ACT)  
GOOD FRIDAY: - 9 APRIL  
EASTER MONDAY: - 12 APRIL  
**ZART CLOSED** - **TUESDAY 13TH APRIL**  
ANZAC DAY: - 25/ANZAC HOLIDAY 26TH APRIL  
(EX VIC)

**ZART EXTRA**  
A Visual Arts  
publication  
produced each  
term for  
Pre-school,  
Primary &  
Secondary  
Teachers by  
Zart Art and  
Zart  
Education  
Service.

**ZART ART IN REVIEW: WELCOME BACK! WE HAVE  
ANOTHER GREAT YEAR PLANNED AHEAD WITH NEW  
WORKSHOPS, EXHIBITIONS AND ARTICLES.**  
**WE WOULD ALSO LIKE TO WELCOME ALL NEW TEACHERS  
OF ART. OUR FREE PRODUCT AND IDEAS PRESENTATIONS  
WILL BE HELD THIS TERM THROUGHOUT VICTORIA  
PRESENTED BY OUR SALES CONSULTANTS RENE AND  
GEORGIA. THIS IS A FANTASTIC OPPORTUNITY TO SEE,  
LEARN ABOUT AND TRY NEW PRODUCTS. IT IS ALSO A  
FANTASTIC OPPORTUNITY TO SHARE IDEAS AND DISCUSS  
PROJECTS WITH OTHER TEACHERS IN YOUR AREA. FIND  
OUT NOW IF THERE IS A PRESENTATION SCHEDULED IN  
YOUR AREA, ALL THE INFORMATION IS IN THE TERM 1  
WORKSHOP FLYER OR AT:**

**[www.zartart.com.au/showtell.htm](http://www.zartart.com.au/showtell.htm).**

**HOWEVER, IF YOU REQUIRE A WORKSHOP TO MEET  
SPECIFIC CURRICULUM NEEDS ZES OFFERS CLIENT  
REQUESTED WORKSHOPS FOR GROUPS, WHOLE SCHOOL  
STAFF AND NETWORKS. PLEASE PHONE ZES FOR MORE  
INFORMATION.**

**AN EXCITING ADDITION TO THIS TERM IS WORKSHOPS  
AT REGIONAL ART GALLERIES THROUGHOUT VICTORIA  
FOCUSING ON AUSTRALIAN ARTISTS. PLEASE REFER TO  
YOUR TERM 1 WORKSHOP FLYER OR OUR WEBSITE FOR  
UP-TO-DATE WORKSHOP DETAILS :**

**[www.zartart.com.au/Workshopsmain.htm](http://www.zartart.com.au/Workshopsmain.htm)**



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**Hours:**  
**Mon-Fri: 8.30am-5.00pm**  
**Sat: 8.30am-12.00 noon**

## Zart's Student Gallery

The gallery features art  
works made by students of  
Prep to Year 12 from all  
around Victoria. Schools  
can arrange for students to  
visit the gallery, analyse  
the works of their

contemporaries and then  
make a relevant piece of  
their own art work in our  
workshops with an art  
consultant. The gallery is  
also open to the public for  
viewing during opening  
hours (please see Zart  
hours) free of charge.  
*For Term Gallery listings  
refer to our Zart Extra and  
our website.*

## Zart Education Service

Zart Education Service  
provides hands on  
professional development  
workshops for primary and  
secondary teachers, as well  
as LOTE teachers, Pre-  
schools, and librarians.  
Visual Arts workshops are  
regularly held at Zart and in  
metropolitan and country  
locations and upon request  
at your school, district or

KLA's group.

*Please refer to the "Workshop  
Insert", a supplement to every  
Zart Extra or refer to our  
website for dates and times.*

## Zartworks (Retail Shop)

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email:  
[zartworks@zartart.com.au](mailto:zartworks@zartart.com.au)

**Hours:**  
**Mon-Fri: 9.00am-5.00pm**  
**Sat: 9.00am-12.00 noon**

# Trilogy of Life

Year 11 student- St Catherine's School

I always wanted to make art. I couldn't wait to go somewhere where I could splash paint around and try things without being afraid of making mistakes. The freedom I wished for I found at St Catherine's School although I didn't really have that freedom until I undertook the VCE. Instead of doing Units 1 and 2, I decided to 'fast track' into Year 12 and that was one of the best decisions I have ever made. It gave me the focus and motivation I needed and encouraged me to push and extend myself. Working with older students also made me approach my work in a very serious way.

My Trilogy of Life, which I completed for my VCE Art folio, comprised of three very large paintings on MDF board. In a way, the works are self-explanatory and don't need to be talked about, although I will discuss the process. All you need to do is just look at them to absorb and respond to the intensity of the reds, the contrasting blues and purples and the highlights of creams and yellows. What should be of greater interest is how the textured effects of cracked colours were achieved. Sure, there is a commercial medium that allows you to create the effects of cracking, but not on this scale.

## The Idea.

In first semester, I had worked on a series of very large, dramatic black and white figure drawings and I desperately

needed a change. Jeff Makin's colourful interpretations of the countryside around Lake Eyre inspired me to explore the impact of dramatic hot reds contrasted with cooler blues. My teacher, Mr Darby, introduced us to the William Creek and Beyond Expedition to Central Australia for our Art examination. Makin's work, along with that of artists such as John Olsen, Andrew Sibley, Tim Storrier and Hazel Dooney were awesome. What I initially considered an interesting background for my figure drawings became my major interest for my final works. The figures receded in importance and the colourful backgrounds became my focus.

## The Method

On two of my figure drawings I accidentally discovered that when I painted acrylic colours onto the paper, and then applied a coat of Glass Enamel over the top while the acrylic was still wet, the two liquids would dry at different rates and the top surface cracked quite dramatically. I loved this effect and decided to make this a major exploration. I found that if I applied a thin layer of Glass Enamel and blended it a little, the cracks would be fine and quite subtle. If I applied a thicker layer of Glass Enamel, the coloured surfaces would be larger and the cracks more obvious. Both effects were interesting and I wanted to take full advantage of each one. I learned a lot and developed my skills and techniques

considerably as I worked. The various reds and creams were worked together using a blending technique and then I scratched details into the surface using metal scribes and files.

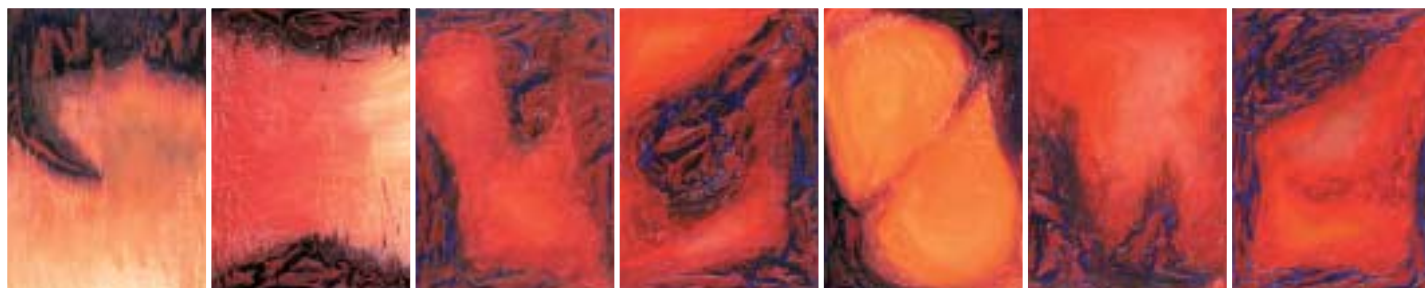
While much of the reaction began to occur as I worked, it wasn't until I returned to the room for my next class that the full dramatic result was apparent. Although I had an idea how it would turn out, there was always that amazing experience of discovering the full effects of the cracking and blending once the colours had dried. I always hurried to see what I had created. It is important to understand that discovering something as amazing as this encourages you to spend a lot more time than normal in the Art room.

## The Materials.

I used Global acrylic paints, which come in easy-to-handle containers and a good range of colours. The Zart Glass Enamels are a kind of thick, strong, honey-like liquid that provide intense, glossy effects. They are often used by students to create transparent or semi-transparent surfaces, which can provide some of the effects of stained glass windows. The acrylic paint was applied using large bristle brushes and a range of sponges on sticks. The Glass Enamel was wiped over this initial surface using a hand held cleaning sponge as well as the sponges on sticks.

I made a series of four small trials on





canvas boards using a range of reds and creams. These were very effective and gave me a guide from which to work when I started my larger final works.

### **The Artistic effects.**

What is most noticeable when you first look at this series of works is their scale and size. I wanted to create works that could not be ignored. They were so big, I needed to place them on top of the tables and kneel

and crawl all around them. My socks would become saturated with colour and I would get into trouble for walking it through the studios! My teacher was very patient with me. The intense, emotional reds contrasted with the deep cool blues and purples also stand out clearly, as do the strong cream highlights. It is interesting how powerful and effective this colour scheme is. During the VCE exhibition, people interpreted the series of works in different ways. Some saw

them just as arrangements of colours, shapes and textures; some saw them as having hidden meanings and messages while others noticed the relationship to my earlier figure drawings. Overall, people enjoyed the artworks and appreciated the visual effects I had created. I was ecstatic with the response.

**Alex Anderson** (Year 11)  
St Catherine's School, Toorak.







**Philippa Cartwright**  
Arts Coordinator  
Myrtleford Primary School

# Art in a Country Town

A highlight of the Visual Arts Program at Myrtleford Primary School is the annual visit of David and Shirley Williams. David is a renowned watercolour artist, Shirley his wife, is a very capable manager and assistant. David and Shirley spent a week instructing our pupils from Prep to 6 in the gentle art of watercolour painting with last year's focus topic 'Year of the Fresh water'. Children were timetabled for two one hour sessions during which class teachers attended and were assisted by parents, who mount the completed works of art for our exhibition.

Our students came to acknowledge the value of our water resources during the long hot summer. Myrtleford was one of the North Eastern towns surrounded by fire with a delayed start to the school year due to the dangers of fire and smoke exposure.

We had no excursion or related activities or experiences leading up to our celebration, but being a country town in the Alpine Region our children live in an environment of rivers, bush, mountains and lakes where they can swim on a summer evening, go fishing, experience water and snow skiing and bushwalking.

We resourced books and charts from our school library, which David used as points of reference for the topic list he

prepared in advance.

David is a frequent visitor to the North East and realises the children bring their own knowledge and experiences to their work.

We had rosellas in our school garden the morning they were painted. David observed these on his way to our school block and some beautiful paintings resulted.

He commenced each session with demonstrations of basic rules to follow concerning the use of watercolour brushes and the skill of blending water with paint. A general question and answer session about each topic followed. David then led the children into each activity demonstrating line perspective and colour use as he went.

Over 800 individual exhibits were mounted and hung in an exhibition presented to parents and friends of our school community at the end of the week. The children's best efforts were framed using cardboard mounts and other works were combined in general displays. Parents attending the exhibition were delighted by the range of topics such as Bubble Ballet Caterpillars, Eels In Water, Mr Celery and Mr Potato Head, Water Droplets with Rocks, Snow on Mt Buffalo, Autumn Leaves, Water Tanks and Wind Mills, Gumbots in Puddles, Water Lily in Ponds, Fabulous Fungi, Sunset on the Lake which expressed our appreciation of a very precious resource.





## TERM ONE 2004



PENOLA COLLEGE



PENOLA COLLEGE



ST MARY'S SCHOOL, WILLIAMSTOWN

SITUATED AT ZART EDUCATION SERVICE is Zart's Student Gallery. In the Gallery you will find some outstanding visual art work created by students from Levels 1-7.

Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following terms.

Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring

their families along to appreciate their visual art.

We are always on the lookout for art work to be displayed in our gallery from both primary and secondary levels. If you have any pieces of artwork that would be of some interest, please email photos of works to Jan, one term in advance.

Please contact Zart Education Service for further information regarding the gallery on (03) 9890 1867 or by email on: [jan@zartart.com.au](mailto:jan@zartart.com.au)



"Study of Thailand"  
DINGLEY PRIMARY SCHOOL

Blackburn Lake Primary School  
**Paintings**

Brunswick SW Primary School  
**Indigenous Art**

Camberwell Grammar  
**Drawings**

Carey Grammar  
**Installation**

Dingley Primary School  
**Study of Thailand**

Eastbourne Primary School  
**Birds**

Lowther Hall  
**Paintings**

Ormond Primary School  
**Wire Fish**

Penders Grove Primary School  
**Cabbages & Onions**



Penola College  
**Tiaras and Totems**

Ruyton Girls School  
**Prints**

St Benedict's School Burwood  
**Drawings and Collage**

St Mary's School Williamstown  
**Drawings and collage**

Strathcona Girls School  
**Mosaics**

Surrey Hills Primary School  
**Metallic mosaics**

The Patch School  
**Pukamari Poles Melville Islands**

Waverley Christian College  
**Clay faces**

## FISH WIRE CONSTRUCTION Grade 4 & Grade 5



Students studied and discussed the external and internal makeup of fish. Fins, scales, size, texture and colours were all examined. The backbone was then examined, and the influence it has on the overall shape of a fish.

Using this as a basis, student drew an outline of a fish in metallic oil pastels and then divided the shape into segments, using a strong line to act as a backbone. Each section had to be decorated using different shapes and colours, but one space was to be left empty.

A food wash was then applied over the fish and while that was drying, students created a water background, adding collage and glued cut out fish onto this.

### WIRE CONSTRUCTIONS-FISH

Students explored various methods of joining wire, and the possible tools that could be used.

Safety precautions were discussed, no wire was to be lifted off the workbench until both ends were bent around, cotton gloves to be used when hot gluing or handling the wire mesh.

After creating an outline of a fish using 3mm Armature Wire, students then created spaces by joining galvanised florist wire, joining this to the main structure to create a jigsaw of spaces with one space to be left empty.

A criteria of materials to be used was listed, i.e. two spaces had to have Wire Form modelling mesh; no two materials were to be side-by-side etc.

Students chose a colour theme, and had an array of fabric, papers, pipe cleaners, lace, glitter glues and foils to choose from. The project lasted for five weeks and the students were fully engaged the whole time.

Ormond Primary School





# Light & Reflection **Exhibition**

Carey Baptist Grammar, Donvale



This Exhibition includes work from students in all primary levels and was created with the assistance of Artist in Residence Catherine O'Leary. The idea was to study the

elements of Colour, Transparency, Reflections and Light. This was achieved through the use of materials such as perspex, Scratch Lite, Cellophane, fabrics, Tissue Paper, Armature Wire, Acetate Film, Silver Foil and Mirrors.

Each year level worked on the Exhibition through different mediums and the total effect was one of a myriad of colours and surface textures rebounding off Silver Foil and Mirrors. The effect created an intricate fantasy like atmosphere with lights finishing the picture.

Year Prep students worked through Scratch Lite illustrations on perspex and wire sculptures. Developing simple shapes with Armature Wire and then hammering these to transform them into a fixed shape with texture, created the wire sculptures. These hammered shapes



were then linked together and fixed onto a coat hanger with beads attached to form a decorative element.

Year One students worked on mobiles made from wire coat

hangers pulled into a diamond shape. In the top centre of this shape they placed a square piece of perspex painted with glass paints. The outside of the coat hanger was decorated with metallic threads and other additions including Florist Wire threaded with coloured beads.

Year Two students also used wire coat hangers as an armature for their mobiles. Using two coat hangers crossed over each other. They then covered them in coloured Tissue Paper. From this point the mobile was further decorated by using Armature Wire hammered into intricate shapes and placed within the coat hanger shape. Additional wire shapes were suspended from the base of the hangers and clear plastic strips painted with Posca Pens were also attached and hung from the base.



Year Three students worked with coloured Cellophane and Scratch Lite on perspex panels. These included collages of illustrations on Scratch Lite and collaged pattern

work created from coloured Cellophane. These were made into construction panels interconnected with one another and placed either on or over mirror panels.

Year Four students studied the Environment in 2003 and produced their work in natural materials such as wools and silks. They studied the light and shapes produced by tree canopies within the Australian bush and developed their own Bush Canopy. This was developed by using Merino Wool and felting techniques and was suspended over the top of the Exhibition. Other inclusions from Year Four included silk leaves made from Silk Fibres with collage materials of a transparent nature overlaid.

Year Five and Six developed perspex panels and wire sculptures. As both of





these year levels were studying the Media, their work in the exhibition was based on this theme. They developed collage work using Tissue Paper, coloured Cellophane and Acetate photocopies and sandwiched the collage between two pieces of perspex. This was framed by using Gaffer Tape with holes drilled for hanging purposes. These works were positioned to catch the light. Other work created by these students were wire sculptures that used two wire coat hangers crossed over one another and pulled into a diamond shape. The basic shape was then covered with a variety of intricate shapes moulded from Armature Wire and hammered into a fixed shape. Each shape was joined together with fine Florist Wire. The sculpture was then decorated with fine beads and the

enclosed space within the centre of the shape filled with transparent coloured Cellophane.

The whole Exhibition formed a corridor through which visitors could walk and view the work. There was a canopy formed overhead from which some of the work hung and mirrors were positioned all along the benches at a variety of different angles. This allowed for viewing of the work through Reflections that formed within the mirrors. Additional display features included covering the windows and tree branches with crushed Aluminium Foil and CD's were decorated with reflective materials. All bench tops that formed part of the Exhibition were covered with a Mirror finished card.

All visitors and students have enjoyed our exploration of the use of Reflection and

Light, and learned a great deal about the qualities of the materials associated with these elements. We have also played around with the topic of the manipulation of Colour and Textures and the analogy associated with Media manipulation in the work produced by the older students. The effect of angles on shapes and colours and its ability to trick the eye of the viewer was also of great interest. Overall the students gained enormous depth in their understanding of these important elements of Art and Design and enjoyed the journey we took to develop the work.

**Jeanette Jennings**

Art Coordinator

Carey Baptist Grammar, Donvale





Decorate the Bug Body with lines and dots using a Posca marker. Add wings simply with Mosaic Woodgrain marquetry shapes. Antennas are made from a Chenille stem.



# BUG Bodies

Create beautiful bugs for science art jewellery or fridge magnets. Each bug is 5cm long.

Pkt of 76 .....\$15.92 \$17.51

Use this body as a starting point!

Create arms, legs & antennas from Florist Wire. Create wings using Bug Pattern Paper & Cellophane Shimmer.

These bright wings have been created using Tie dye Paper. Create fluffy antennas with Chenille stems & top each with a bead. Add final body details and markings using a felt tip marker.



## NEW PRODUCTS

# PITT ARTIST PEN

A brush pen with high quality pigments that is light fast and waterproof. A brush point provides maximum flexibility for spontaneous freehand sketches or accurate detail. These pens have a reliable and even flow of ink with a point that glides softly and smoothly over the paper. Ideal for graphic artists, designers, illustrators and anyone who enjoys making coloured drawings.

Set of 6 basic colours

.....\$15.92 \$17.51

Set of 6 shades of grey

.....\$15.92 \$17.51

Set of 6 landscape colours

.....\$15.92 \$17.51

Set of 6 terra colours

.....\$15.92 \$17.51

Set of 4 points in black, sepia or sanguine. Superfine, fine, medium and brush point in a wallet of 4.

Please specify colour.

Set of 4 .....\$10.64 \$11.70



## GLOW PAINT

A vibrant water based medium that has a glow under ultra-violet light. In normal light it will still have a fluorescent effect. Non toxic. Ideal for school drama scene activities as well as general craft use. Wash brushes whilst wet.

500ml squeeze bottle with a nozzle.

Available in yellow, orange, scarlet, pink, magenta, blue, green and violet.

500ml .....\$8.42 \$9.26



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Please note not all CLAG products listed are available through Zart Art (Please refer to our 2004 catalogue).

## Zart Closure Days

Good Friday 9th April - Easter Monday 12th April.  
Tuesday 13th April (Zart will be closed for staff Professional development)



## SPOTLIGHT ON MOSAICS

# 1

### MOSAICS: STEP BY STEP

Surrey Hills  
Primary School.



This unit of work encompassed both individual and group work and allowed for a variety of skills to be developed and students from every level of the school to participate. The grade 5 and 6 students worked on mosaics for a term. The unit of work began with individual research on the definition and history of mosaics, as well as the tools and equipment required. This homework task was used as the basis for class discussion and from there we explored the principles of mosaics: spacing, colour, shape and pattern. The hands-on task was a paper mosaic. Over two sessions, students glued pre-cut mosaic squares onto a square of stiff cardboard, creating a simple design with the focus on using complementary colours.

In the next brief students were asked to sketch a mosaic design in their visual art diary. This was then drawn on Black Cover Paper using metallic paper. Students quickly discovered that the simple designs were the most effective. The third task was to create an individual mosaic with ceramic tiles. Students began with a design drawn in their

visual diary and then outlined this design on the back of a 20cm sq ceramic tile with a permanent marker. Using a tile cutter they cut pieces of ceramic tiles into the size and shapes required for their design. These shapes were arranged and glued onto the ceramic tile with tile adhesive. Once the adhesive was dry, black grout was applied to complete the mosaic.

While the grades 5 and 6 were in the midst of their individual tile project, a whole school mosaic mural was under way. All students were invited to submit a drawing based on the agreed theme of "What we like to do". The final design was a compilation of 30 or so drawings which were sketched onto four 1 metre x 1.2 metre Hardiboard panels. The drawings were transferred onto the panels using an overhead projector and a permanent marker. Note the design is drawn onto the grey side of the Hardiboard as the blue side is the waterproof sides and sits against the wall. Volunteer parents were placed on a roster which consisted of four days of tiling and two days of grouting. It was

anticipated that one parent would supervise students working on one of the four panels. During the mosaic week regular art classes were stopped and students came in groups of 12-14 to work on the panels in half hour sessions. So at any one time there was an adult and 3-4 students working on each panel.

The first step was to outline all the drawings with cut black tiles. This was an arduous task and undertaken by the grades 4-6.

The next step was to "fill-in" the drawings with coloured tiles. Once students selected colours, these tiles were broken with a hammer. The younger students arranged and glued large pieces of tiles in place, while the older students cut the tiles and completed the more intricate work.

Finally the grouting mix was spread over the panels with a rubber trowel and squeegees and the excess grout was scrapped off with popsticks. Each panel used approximately 10kg of grout. Soft cloths were then used to polish the tiles. Six pieces of cork were glued to the top and bottom of each

# 2

### ARTIST IN RESIDENCE PROGRAMME:

Camberwell Boy's  
Grammar.



Sculptor Pamela Irving was engaged to complete a collaborative project entitled Guardians of the Chess Set.

The project entailed the construction of eight individual poles that focused on the character of each piece of the chess set and that involved all boys within the Junior School.

I envisaged that working with Pamela on a large project would encourage maximum school community participation and the experience would broaden and further enhance the Visual Arts programme offered to students of Camberwell Grammar Junior School.

Apart from acquiring new skills, my aim was that, through working with a full time practising artist, the students would:

- Develop an insight into the creative design process required to complete a collaborative piece.
- Develop an understanding of how to visualise a



concept as a finished product.

- Accept that their contribution will contribute to the overall project and that it will not be taken home.
- Develop an understanding that artists are of both genders and that the arts is not a gender exclusive world.
- Develop an understanding of the demands placed on artists. For example, by galleries, commissions and through promotion of one's work and working to a timetable of completion.
- Understand that being an artist is an acceptable, profitable way of learning and living.

All students from Prep - Year 5 were exposed to a variety of media and artists who use recycled and reclaimed materials to make visual arts pieces and whole

environments. This approach to art making reinforced the need of all students to care for their environment and to see that anything can be used to make art. It also reinforced the notion that nothing should be disposable, worthless and unloved.

Through collecting materials for this project students developed a strong sense of ownership and pride in the completed work.

### FROM IDEA TO REALITY

Prior to the commencement of the project I met with Pamela to discuss the possibility of producing a series of sculptures that could surround our school's newly acquired outdoor chess set. After much discussion we arrived at the idea to construct eight sculptures titled "Guardians of the Chess Set". These sculptures would guide and encourage all who played the game. Each would be a mosaic and further embellished with recycled materials. Every



## SPOTLIGHT ON MOSAICS CONT



panel through which the bolts to attach the panel to the brickwork can be drilled. Black Silicone was used to waterproof the edges and Grout sealer finished off each panel.

Thanks to a number of willing helpers, supportive colleagues and very enthusiastic students at Surrey Hills Primary School, we now have a beautiful outdoor mosaic wall to be admired and enjoyed by all for many years to come!

Marian Hiland



*...we now have a beautiful outdoor mosaic wall to be admired & enjoyed by all for many years to come!*



Design was drawn up...

then outlined...

The tiles were cut, broken... then arranged...

Once filled the pieces were grouted ...

then cleaned.

Finally it was installed!



class was identified with a specific chess piece and tasks (apart from the mosaics) that would reflect the identity and character of their piece. These tasks would be worked on in class on the days that Pamela was not present. Due to our commitment to making the Visual Arts non-competitive, Pamela went away to design the head shapes for each piece instead of holding a design competition or taking elements from student designs. When Pamela arrived in Term 3, materials had been collected, head shapes cut from cement sheeting and the two metre posts cemented into the ground. With dedicated commitment, focus and terrific energy she led the boys, staff and whole school on a mosaic journey. She showed boys whole mosaic and recycled environments, which captivated their imagination. One environment that thrilled the boys was a house created by a French artist. Her whole house was covered in mosaics. Her front door was shaped as a mouth, her stairs a tongue. Inside mosaic mirrors adorned the walls. Fantastically inspiring stuff!



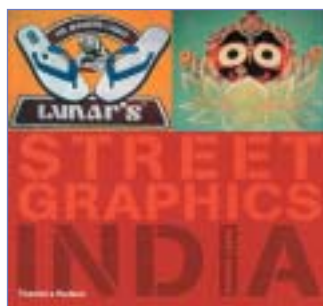
All boys collaborated in making all the elements required to finish the project. Boys broke tiles for the mosaics, made and hand painted over 1000 beads for the Knight's mane, Queen's hair and the King's gown. They modelled horses, castles, flowers for the Queen's dress and all facial features. Some artists threaded glass beads and encased them in mesh to create chain mail, while Preps under-glazed tiles with a checkerboard design. They collected towels, bottle tops, crockery, jewellery and worn out garden tools. It was pleasing that the boys involved their families in the process, with one parent stopping to collect brooms for the King's arms, from curbside hard rubbish. It was truly a fantastic experience for our artists and myself and the resulting pieces are brilliant. We concluded the 10-day project with a house chess tournament and an official opening with refreshments. The artists were so keen to share their work with their parents.

David Williamson



*experience ... the resulting pieces are brilliant."*





## Street Graphics: India Barry Dawson

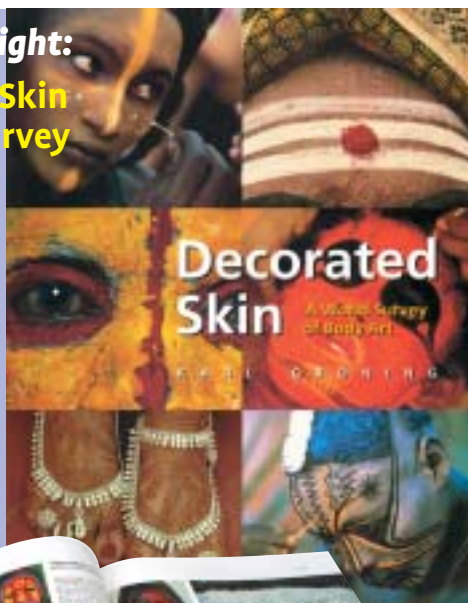
Much of today's most exuberant, most creative and most telling imagery is all around us, in the street. Nowhere is the visual cornucopia more striking than in India, whose streets are a continuous gallery of images vibrantly portraying the country's rich cultural diversity. Street furniture, architecture, transport, billboards, posters, packaging, animals and people are all used as the media of calculated design and spontaneous expression. Barry Dawson's photographs are not only a colourful journey through India's cities, towns and villages and a graphic celebration of its creative street culture, but also an inspirational sourcebook of vibrant ideas for students of art and design.

112pp ..... \$40.91 \$45.00

## Book Spotlight:

### Decorated Skin A World Survey

Karl Groning  
Body painting, scarification, piercing and tattoos- since earliest times, humans have decorated their skin in endless ways and for fascinating reasons. With a wealth of



unusual and exciting illustrations this book presents some of the finest examples of body art past and present, taken from all over the world. Enlightening commentaries by a distinguished team of art historians, ethnologists and

archaeologists set the images in context, documenting the development of an extraordinarily broad spectrum of body art, and providing an astonishing panorama of body decorations through the ages.

255pp ... \$63.64 \$70.00



## Stencil Graffiti

Tristan Manco

This book showcases the work of the originators, the innovators and the new generation of graffiti artists. Stencil graffiti is beginning to filter off the street, as artists are inspired to work on canvas, clothing and metal, influencing style magazines and the new media.

112pp ..... \$31.82 \$35.00



## Pop Art A Continuing History

Marco Livingstone

This book offers a clear perspective on the movement, unravelling the sequence of events associated with the evolution of Pop in Britain, Europe and the United States of America. Drawn in part from extensive interviews with contemporary Artists & illustrating the work of more than 130 artists.

270pp ..... \$45.45 \$50.00



## Affirmations of Identity Kit

This kit is designed for Years 7-10 Visual Arts or Aboriginal Studies and is made up of four books.

### Book 1. National Artists.

This book focuses on art created from the 1960's to the present by Aboriginal and Torres Strait Islander artists. Includes brief biographical and background information and representative images in full colour.

### Book 2. New South Wales Artists.

This booklet contains colour reproductions of art produced by 21 artists, with critiques.

### Book 3. Protecting Australian Indigenous Art.

Background information on Australian Indigenous art and European attitudes towards it. Also includes useful guides to copyright.

### Book 4. Teacher Handbook.

Advice on how to make the best use of the kit, including eight units of work.

4 volumes ... \$45.45 \$50.00

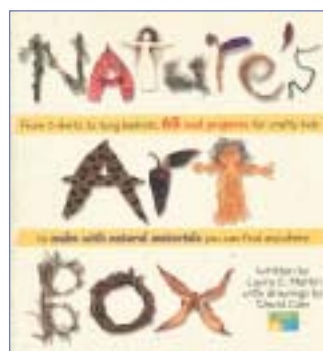


## Extreme Origami

Kunihiro Kasahara

Move beyond the boundaries of traditional origami and enter new dimensions of creativity. These innovations to a classic craft are so extensive they could be called revolutionary! There are new materials, forms and folding and design techniques.

72pp ..... \$13.59 \$14.95



## Nature's Art Box

Laura C Martin

This book shows you exciting ways to use dry, twisted vines, shells, bark, seedpods and nutshells. There are 65 all natural art projects to choose from, each accompanied by illustrated, easy-to-follow directions. An ideal resource for teachers and students on school camps, for those studying nature and after school care activities.

215pp ..... \$27.23 \$29.95



## Handmade Paper Collage

Dawn Ackerman

Create collages of incredible beauty that evoke different moods and responses. Find out how to embellish white sheets of paper- the colours and effects you'll be able to achieve will give you additional creative range.

128pp ..... \$22.68 \$24.95



# EXTRA

zart

Term 2 2004

Registered by Australia Post Publication No. 327687/00003





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## The Visual Thinking Curriculum

**The good teacher instructs,  
the excellent teacher invites,  
the superior teacher involves,  
the great teacher inspires.**

*Robin Fogarty : Chicago, 1999*

Currently in education, there is a worldwide explosion of interest in thinking. It seems to come at a time when we are trying to take stock of the rapid technological advancements that have changed the types of jobs we perform and how we perform them. The idea that students can improve their competence by learning how to think more effectively is paving the way for educational change. It seems our society has realized that machines are doing much of the function and routine thinking previously done by humans. In an attempt to preserve human dignity and utilize our unique human characteristics, we are focusing on an area which machines, so far, haven't mastered: that of high-order thinking, be it, for example, analytical, divergent or creative thinking.

The old view that thinking depends on a person's inborn ability has been dismissed by many well-respected researchers who argue that thinking is a learned process and should not be left to chance. Using the building blocks of experience, some people are quicker than others in acquiring skills and strategies in thinking - study skills are one example of this - but for most of us it is appropriate teaching skills that will help raise our awareness and teach us new strategies to improve our level of competence. Dr Art Costa, an American at the forefront of research in creative thinking, claims, "It takes skill and practice to think creatively

and thoughtfully" and "You don't teach students to think in just one lesson or one year".\*

A call for The Thinking Curriculum challenges us to revise current pedagogy and look at teacher quality and the type of classroom climate conducive to thinking.

Most schools are opting to change their approach to teaching by making the steps of thinking more explicit, rather than treating it like an add-on subject. In this quest to educate better thinkers, there are some fundamental questions that are being addressed, such as: How is thinking actually taught? How much time should be spent on the process (of thinking) as opposed to content? Are there methods, techniques and strategies that can be transferred from one discipline to another, and from the classroom to the real world?

Without doubt, classrooms with high quality teachers and a climate where students are not afraid to take risks are the ones that will empower students to develop broader thinking capabilities. As for creative thinking methodology, is it a well-kept secret that the art room has long been a place where creative thinking has flourished? Although the practice of teaching uncreative thinking does exist in some art rooms, for the most part art teachers have a genuine interest in engaging students in creative thinking. In one art lesson a teacher might ask

students to set their own questions to stimulate critical and analytical thinking in response to specific art works. Then the hands-on path to enrichment and creativity might challenge students to think divergently about a specific tool or medium to discover its properties. Once these discoveries have been made, students might indulge in risks and develop independent thinking to create their own art works. This range of thinking skills could well be adopted by other disciplines, especially those that are more content driven. All this high level thinking will prepare students to operate more effectively in our changing society. After all, life is a lifelong adventure in learning and learning requires thinking.

## Zart Education Service

*\*Engaging the Brain* - article by Dr Art Costa  
*Teachers Make the Difference* by Robin Fogarty,  
Hawker Brownlow Education, 2001.

*More Ways Than One - Fostering Creativity* by  
Arthur J. Cropley, Ablex Corp., 1992.

*The Thinking Curriculum* by John Nisbet, from  
*Research in Education* no. 47 Autumn, 1990.

ZART ART TERM TWO : THIS WILL BE AN  
EVENTFUL TERM AS WE GET SET FOR THE 2004  
ATHENS OLYMPIC GAMES, AS WELL AS  
VENTURING THROUGH CREATIVE DOORWAYS IN  
BOOK WEEK 2004! TO HELP CELEBRATE, ZES &  
ZART HAVE RELEASED TWO GREAT NEW BOOKS  
(SEE PAGE 9) & HAVE ORGANISED MANY FRESH &  
CREATIVE WORKSHOPS THAT WILL SPILL OVER  
INTO TERM 3. PLEASE REFER TO YOUR TERM 2  
WORKSHOP INSERT OR OUR WEBSITE FOR UP-  
TO-DATE WORKSHOP DETAILS :  
[www.zartart.com.au/Workshopsmain.htm](http://www.zartart.com.au/Workshopsmain.htm)  
TOPPING OFF THE TERM IS OUR ANNUAL ZART  
ART EXPO & CLEARANCE SALE ON JULY 9TH, 2004.  
ARRIVE EARLY & PICK UP A BARGAIN OR TAKE  
PART IN ONE OF OUR FREE PRODUCT  
DEMONSTRATIONS! (SEE PAGE 9 FOR MORE INFO)

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produced each  
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Primary &  
Secondary  
Teachers by  
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### Zart's Student Gallery

The gallery features art works made by students of Prep to Year 12 from all around Victoria. Schools can arrange for students to visit the gallery, analyse the works of their

contemporaries and then make a relevant piece of their own art work in our workshops with an art consultant. The gallery is also open to the public for viewing during opening hours (please see Zart hours) free of charge.  
*For Term Gallery listings refer to our Zart Extra and our website.*

### Zart Education Service

Zart Education Service provides hands on professional development workshops for primary and secondary teachers, as well as LOTE teachers, Pre-schools, and librarians. Visual Arts workshops are regularly held at Zart and in metropolitan and country locations and upon request at your school, district or

KLA's group.

Please refer to the 'Workshop Insert', a supplement to every Zart Extra or refer to our website for dates and times.

### Zartworks (Retail Shop)

Zartworks have all your art and craft needs catering for both beginner and professional artists. You can select from a wide range of visual arts, craft and graphic supplies. Browse at your

leisure or seek assistance from our experienced staff.

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**Hours:**  
**Mon-Fri: 9.00am-5.00pm**  
**Sat: 9.00am-12.00 noon**



# A DALLIANCE WITH DRAGONS



The idea of this unit was to combine the development of drawing and design skills with an appreciation of art in other cultures, particularly in Asia and Japan. I collected an array of painted artefacts such as silk fans, umbrellas, scarves and wall hangings as a motivator for discussion. We also discussed design, proportions, pattern, line and colour.

## TASK ONE

The students were excited by the idea of drawing onto a Paper Screen. The theme of 'Dragons' was chosen because of the strong association with Asia and because it is a dramatic subject that captured the imagination of the students.

Their first task was to sketch their design on

to paper of the same space as the screen. I used Kate Hart's *Drawing Dragons* (Dragons - Zart Art Pub. 1993) to stimulate ideas for possible images that the students could create. We discussed the layout of the piece and position and attitude of the dragon on the screen, eg. Will your creature be flying up the screen or down the screen and, importantly, will your design fill the space?

## TASK TWO

During this lesson I demonstrated sketching a dragon and we talked about shape, line and pattern.

Students completed their sketches and outlined them in black felt pen. They were then able to trace their drawings on to the Paper Screens.

## TASK THREE

We used *Ocaldo Blocks* to paint the dragons. During this session we discussed contrasting colours, backgrounds and patterns. A large selection of wonderful coloured and printed papers were also provided to enhance their work, and let's not forget a liberal splatter of *Glitter*, *Sequins* and *Gold and Silver Pens*.

## CONCLUSION

The students' work will be displayed in all its glory at our Autumn Fair Art Show so that proud parents and the school community can enjoy the wonderful work our Year 6 artists have produced.

**Mary Cooper**

Montrose Primary School









# Religious Inspiration

Thomas Carr College

Most people would define a church or a temple as a house of God where worshippers come to pray. For me my church and my religion were my inspiration for my Year 12 art folio. Church interiors are greatly defined by their unique carved decorative features and their statues, which have dominant stance and definitive designs. I sat in church one day and was captivated by what was around me, and I wondered how such beautiful pieces were created. As I sat there, it occurred to me that I was really sitting in a religious art museum.

The theme for my art folio

was 'that which is categorised as either religious art or gothic art'. In order to incorporate my religion into my art work concept, I began to research what Catholicism was about and why it drew so many worshippers to believe in this faith. Many biblical scriptures, fonts, references, images and miracle sightings were researched as I wanted to thoroughly review the basis of my art works concept of designs.

While I tested many media and created each piece of art work, I kept the words simplicity, antique, religious and ancient in mind. The three large panels were constructed

out of a range of media, which were combined to create the collaged look. Papers ranging from all styles of texture yet limited to a theme of colours such as black, white, cream, gold and bronze were then cut into squares and rectangles and used for the collage.

Certain sections of the panels contained biblical stories that were printed on tracing paper, while other panels were created from scratch by applying spray paint, acrylic paint and poster paint to many different stylised papers. Another form of mixed media that was used was black silk material that was cut and placed on the

collage to create a unique and individual look to a particular section. Layers upon layers of materials were placed on top of each other while I worked on the foreground, scale, balance, shape, colour and texture of each panel.

The art works combine visual communication design techniques that I learnt through my art and my knowledge of materials, which I had gained through my study of textiles; these were the main subjects I studied in my VCE years. However, it wasn't until Mrs Daniella Franze - my very enthusiastic and dedicated art teacher, whose passion for art is an

cont. 



## SECONDARY ARTICLE CONT

inspiration to many - suggested that I apply *Shellac* glaze, that these pieces turned into sacred- looking treasures of the biblical and ancient world. Many smaller works were also created as I tried to revolutionise Catholic art of the past to form modern contemporary pieces. The use of scripture and typography designs were also incorporated throughout my folios and art works.

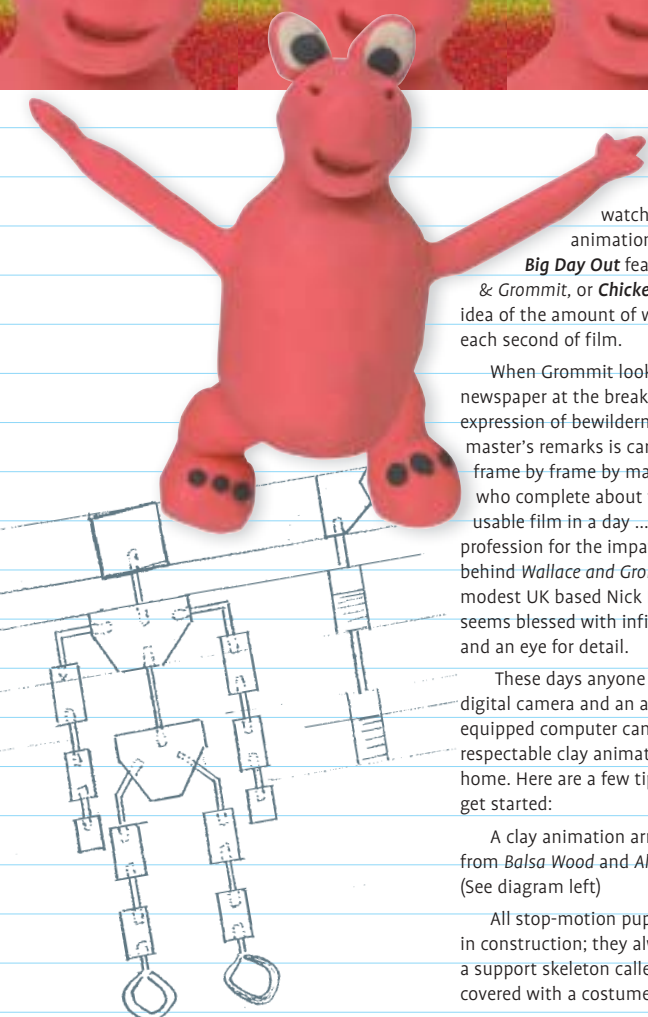
Overall, the art pieces were created from a religious point of view with the aim of challenging individuals viewing the art work to look at their own faith response. As a Catholic, I see my religion represented and compressed into a collaged mixed media construction. The whole outlook is portrayed as a stained glass window, yet once analysed, it can clearly be seen as sections of biblical

images. The light that shines through the pillars is the reflective sunlight within the church, and the *Shellac* glaze represents the antique woods and various other structures that churches are famous for. I searched high and low only to find the inspiration for my masterpiece in my religion.

**Alloyesha Newman**  
Thomas Carr College  
Hoppers Crossing

In the shadow of Adam Elliot's Oscar winning *Harvey Krumpet*, here's an article on claymation to further inspire you.

# Claymation by John Cordon



Most people watching a clay animation film such as *Big Day Out* featuring *Wallace & Grommit*, or *Chicken Run* have no idea of the amount of work involved in each second of film.

When *Grommit* looks up from his newspaper at the breakfast table, his expression of bewilderment at his master's remarks is carefully crafted frame by frame by master animators, who complete about five seconds of usable film in a day ... not a profession for the impatient. The brain behind *Wallace and Grommit* is the modest UK based Nick Park, who seems blessed with infinite patience and an eye for detail.

These days anyone with a simple digital camera and an appropriately equipped computer can make respectable clay animation films at home. Here are a few tips to help you get started:

A clay animation armature is made from *Balsa Wood* and *Aluminium Wire*. (See diagram left)

All stop-motion puppets are similar in construction; they always consist of a support skeleton called an armature, covered with a costume made of some

material like *Plasticine* or a rubbery substance called *Foam Latex*.

When designing a stop-motion puppet it is important to consider the actions that puppet will perform. Most often you will already know what is required. However, it is still important to consult the story-board once or twice to make sure the puppet is capable of the actions required by the script. Eg. A character which is sitting will obviously not require much support in the legs. Alternatively, a character that moves its arms around constantly will require a sturdier armature that won't break from repeated movement.

Another point worth considering is that you may need to make a smaller version of the model for wide-angle or distance shots.

The common tools used are: *Pliers*, *Utility knives*, *Supertac*, *Epoxy Resin*, *sculpture tools*, *Soldering irons*, *Hot-glue Guns*, *paints* and *brushes*.

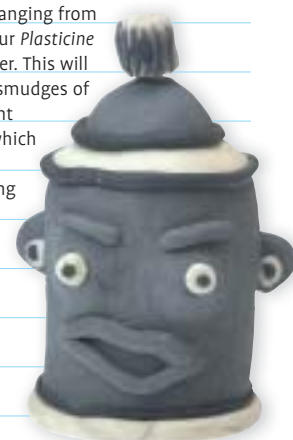
*Modelart* may be used instead of *Plasticine* for any parts of the puppet which will not move, thereby eliminating annoying touch-up jobs on these parts from handling the puppet. *Wallace* has his torso made of this type of oven-curing medium. You can tell because it is glossier.

When animating, use a soft surface like *Polystyrene* as your floor so that you can secure the figure's feet using *Pins*.

For lip-sync there is an animation method called the replacement technique where for talking and different expressions, multiple heads are used in a variety of different poses.

Use beads for eyes. You can paint the pupils on and you can move the eyes with a pin.

Always wash or clean your hands when changing from one colour *Plasticine* to another. This will prevent smudges of a different colour, which can be frustrating to remove.



Contact John Cordon on  
[johnnc@dd.com.au](mailto:johnnc@dd.com.au) for dates of  
forthcoming clay animation courses.



## TERM TWO 2004



SITUATED AT ZART EDUCATION SERVICE is Zart's Student Gallery. In the Gallery you will find some outstanding visual art work created by students from Levels 1-7.

Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following terms.

Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring

their families along to appreciate their visual art.

We are always on the lookout for art work to be displayed in our gallery from both primary and secondary levels. If you have any pieces of artwork that would be of some interest, please email photos of works to Jan, one term in advance.

Please contact Zart Education Service for further information regarding the gallery on (03) 9890 1867 or by email on: [jan@zartart.com.au](mailto:jan@zartart.com.au)



## Caterpillars

Croydon North Primary School

### LEAF

On a sheet of *Camelot Board* trace around prepared leaf stencils and cut them out. (Work on the dull side). Go over the outline of the leaf with a *Black Zart Drawing Block*. Draw in the leaf veins. Sponge paint (dabbing) with *Ocaldo Block* water based paints. Use either cool or warm colours not both.

### CATERPILLAR

Stuff a stocking leg with *Nylon Filling*. Tie a knot at the end and tie sections along the body. Paint the stocking bodies with *Chromacryl Paint* mixed with PVA (children choose a colour opposite their leaf colour i.e. choose a warm colour if the leaf was painted in cool colours). Two coats may be needed. Set aside to dry on a plastic surface. Shape the caterpillar before it dries as the PVA will stiffen and keep its shape. When dry, paint over the caterpillar body with *Liquid Glitter*. Add eyes, *Chenille Stems* and *Pom Poms*. Decorate with felt scraps. Glue the caterpillar to the leaf using a *Hot Melt Glue Gun*.

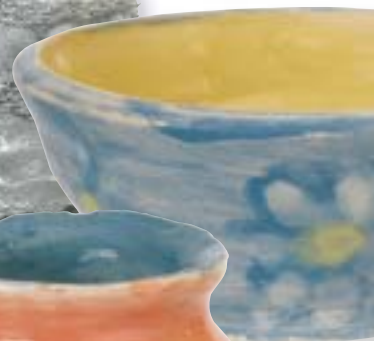
Angela Spiros



ST LEONARD'S COLLEGE



HAWTHORN WEST PRIMARY SCHOOL



RED HILL CONSOLIDATED SCHOOL

Ashburton Primary School  
3D Ceramic Thongs  
Ballam Park Primary School  
Mona Lisa  
Ballarat Grammar  
Prints  
Box Hill High School  
Book Illustrations  
Canterbury Primary School  
Drawings  
Croydon North Primary School  
Snails  
Glenferrie Primary School  
Sun Pictures  
Hawthorn West Primary School  
Space Constructions  
Lowther Hall Senior School  
Paintings  
Mercy College Coburg  
Paintings



Montrose Primary School  
Dragons  
Mossgiel Park Primary School  
Cane and Tissue Creatures  
Niddrie Primary School  
Sunglasses  
Red Hill Consolidated School  
Ceramic Pots  
St Leonard's College  
Litho Sketches  
Thomas Carr College  
Mixed Media  
Wandin Yallock Primary School  
Ned Kelly Paintings  
Wattle View Primary School  
Masks  
Wesley College Prahran  
Feet Paintings





# Knitting in school Hours

Over the past few years, students at Kalinda Primary School have incorporated the craft of knitting and crochet into other areas of their studies. Under the theme of *How Can I Help You*, the students looked at different ways communities help support individuals and groups who are in need, and how they could become involved. Part of this unit of study involved visits to a local elderly people's home where they met the residents over a few weeks and perhaps read to them or just chatted. When these visits were finished the students decided that they would like to give something so that their visits could be remembered, especially by those residents that don't get many visitors. The children learnt how to crochet squares, which they then collated and sewed together to make knee rugs. Many parents volunteered to help with

teaching small groups who then passed on their newly learnt skills to other members of their class. A few students then went along and presented the knee rugs that were much appreciated. This activity will be repeated in Term Three for 2004.

During 2003 the students' study topic was WHOSE IDEA IS IT? This unit was a study about how everyday items are designed, working through the following steps:

1. thought of to satisfy a need or desire;
2. designed to do this for a particular consumer;
3. designed with cost efficient, durable materials;
4. produced using various tools and machines;
5. packaged for transport and sales purposes;

6. meeting the need or desire first discussed, or reviewed to achieve this.

The students were asked to think about how an item is made following the above steps. They then presented their displays in different ways, eg. interviews with people, photos, diagrams, books, posters, samples, etc.

To support the design-to-completion process in class, all students watched the spinning of alpaca wool. They knitted scarves, made heat packs using sewing machines, and wove bookmarks. The craft side of this topic was done over several weeks, again with many parent helpers.

Inspiration and encouragement was given through storybooks, eg. Mr Nick's Knitting - about a grandpa who knits while travelling on the train.

Teaching Mr McLean (one of the grade teachers) to knit then inspired the knitting of footy scarves. The students enjoyed the challenge of learning the skill of knitting, and it became a popular activity even after the allocated time-slot with many children continuing to knit as they discovered many new and exciting knitting yarns. Some finished projects became gifts for friends.

These craft topics have been of great benefit to our students not only for the enjoyment they experienced and the new skills they acquired, but also because these activities helped with hand co-ordination and concentration.

**Maureen Hurley**  
Parent

Kalinda Primary School



# SUPERMIX 18's

Now available in packets of 18, these thick oil pastels are highly pigmented, giving strong clean colour, ideal for blending and mixing. Their soft paint quality characteristic also allows for an impasto style. Finished work can be fixed with Supermix Fixative.

Assorted 18s .. \$14.10 **\$15.51**



## calico bags

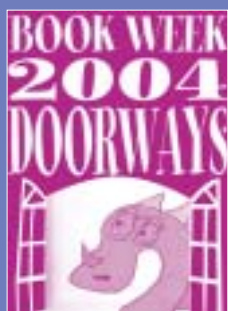
These 35 cm x 45 cm sturdy Calico Bags with two long handles are ready to paint and decorate with Dual Fabric Paint, Polymark Paint Pens, sequins and beads.

Each ..... \$1.65 **\$1.82**



## Book Week 2004 Doorways

by Zart Education Service



The Oxford Dictionary quotes doorway thus- 'Hinged or sliding barrier, usually wood or metal, for closing entrance to building, room, safe, etc.'

Doorways lead us into spaces - sometimes places we have never been before. Books do this for us too.

This book explores many activities around this exciting theme, as well as activities for the short-listed Early Childhood and Picture Books of 2004. See the insert for the listed Book Week workshops conducted by Zart Education Service.

Books available from May 24th 2004

Each ..... \$25.00 **\$27.50**

## HONEYCOMB PAPER



27 cm x 21 cm sheets of layered tissue paper glued together to form concertina cells.

Cut any shape out of this amazing paper and you instantly create a honeycomb effect. Glue ends together to form works of art to collage, hang or incorporate into other projects.

White

pkt of 10 ..... \$23.22 **\$25.54**

Assorted Colours

pkt of 10 ..... \$23.22 **\$25.54**



## OLYMPICS

Ancient Greece & the Olympics. People in Action.

This full colour publication starts with the history of the Ancient Olympic Games - when and where they were held, why they started, what venues were built and why they ended. It focuses on the participants, their rewards, the Olympic oath and the origins of different sports. The publication also encompasses the history of the modern Olympic Games, why and how they started, the people who participate, as well as a look at the Olympic symbol and flag.

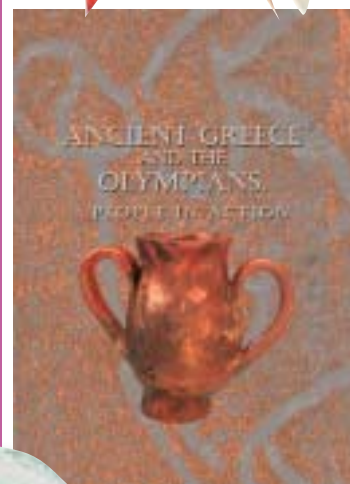
A section on Ancient Greek culture looks at pottery, sculpture, architecture and

mosaics.

This book includes twenty different activities with step-by-step instructions suitable for levels 1-5, illustrating the Olympic games with a variety of media. Learn how to draw people in action, create figures with wire, construct stadiums and model ancient Greek ruins. The Athens 2004 supplement is free with books purchased during 2004 (whilst stock lasts).

See the insert for the listed Book Week workshops conducted by Zart Education Service.

44pp .... \$32.95 **\$36.25**



## NYLON WINGS

Pre formed wings made from stocking and wire. 45 mm x 65 mm

Pkt of 12 ..... \$1.91 **\$2.10**







# CALICO BAGS

Decorate your own calico bags with these creative activities.

## Printing

### Materials

Calico Bag  
Printing Foam  
Ballpoint Pen  
Dual Fabric Paint  
Polymark Paint Pens

Discuss different ways of replicating an image to create an art piece. Look at and discuss Andy Warhol's *Mona Lisa* 1963 and *Marilyn Diptych* 1962, screen-printed images. Students might choose a pop or film star as their subject or an object they would like seen replicated.

1. Draw the subject of your choice on an A6 sheet of *Drawing paper*, keeping the design as simple as possible.
2. Place the drawing over a piece of *Printing Foam*, hold it in place whilst you trace over the drawing with a *Ballpoint Pen*.
3. Take away the paper and use a *Ballpoint Pen* to go over the lines directly on the *Printing Foam*.
4. Place a few sheets of newspaper inside a *Calico Bag*.
5. Roll the *Dual Fabric Paint* onto the *Printing Foam* with a *Foam Roller*.
6. Place the wet *Printing Foam* down onto the *Calico Bag* and press the back of the *Printing Foam* with your hand. Peel away the *Printing Foam* to expose the print.
7. Repeat this step with either a different colour or repeat the image in the same colour to cover the entire front surface of the bag.
8. Touch up the background colours with a brush and *Dual Fabric Paint* or select parts of each image to highlight with a different colour.
9. When dry the *Calico Bag* may be ironed to fix the paint.
10. Lines might also be highlighted using *Polymark Paint Pens*.



## Painting



# christmas bags



## Materials

Calico Bag  
Print Foam  
Ballpoint Pen  
Dual Fabric Paint  
Sequins  
Christmas Bead Box  
Craft Glue  
Metallic Yarn

1. Choose a symbol of Christmas and draw the symbol on an A4 sheet of Drawing Paper.
2. Place the paper over a sheet of A4 Printing Foam and trace over the lines of the symbol.
3. Take away the paper and use a Ballpoint pen to go

- over the lines directly on the Printing Foam.
4. Paint the Dual Fabric Paint onto the Printing Foam in the colours selected and press the painted Printing Foam onto the Calico Bag. Press the back of the foam with your hand.
5. Peel the Printing Foam

- away from the bag and set aside to dry.
6. Iron the back side of the image to fix the paint.
7. Use Metallic Yarn, Sequins and Beads, glued or sewn onto the painted symbol to further enhance the image.

## Materials

Calico Bag  
Procion Dyes  
Procion Painting Powder  
Procion Manutex Liquid

**Procion Painting Powder makes a liquid solution, which allows Procion Dyes to be painted or air-brushed onto natural fabrics.**  
Dissolve approximately 125g of Painting Powder in 1 litre of warm tap water. (This will keep indefinitely as a stock solution.)

When working with silk, Soda Ash is not necessary. For all other fabrics, add two teaspoons of Soda Ash per

litre of Painting Powder solution.  
On the day of dyeing, select the colours and form a paste with one heaped teaspoon of Procion Dye and a little hot water, then dilute with the Painting Powder solution.  
• For full strength dye add two tablespoons of dye powder to 1 litre of Painting Powder solution, i.e. approx. one teaspoon of Dye Powder to 100ml of Painting Powder solution.  
• To thicken the dyes add Manutex Liquid.

1. Use Food Dye on A3 Drawing Paper to design the colour and pattern to be used on the Calico Bag.
2. Place a few sheets of

- newspaper inside a Calico Bag. Tape the bag down onto a flat surface.
3. Use a paintbrush to paint the Procion Dye onto the Calico Bag, painting all the colours on at the one time. Set aside to dry.
4. Use threads, sequins and beads to further enhance the design.

# with Procion Dyes



## zart expo

ZART ART'S OPEN DAY & CLEARANCE  
**FRIDAY JULY 9th**  
**9am - 4pm**

## One Day - Cash Only Sale

Join us in a day of fun, bargains and information at Zart Art's Annual Open Day.

**The Clearance Sale** will offer you the chance to pick up art materials at below cost prices. **Free** Printmaking and Knitting Workshops with instructors guiding you through the step-by-step process of making works of art.

Four sessions throughout the day for you to choose from for teachers only.

Bookings essential so please ring 03 9890 1867

### Session 1:

Knitting and Felting: 9am-10am

### Session 2:

Knitting and Felting: 10.30am-11.30am

### Session 3:

Printing Foam: 12.30pm-1.30pm

### Session 4:

Printing Foam: 2pm-3pm

Plus ongoing demonstrations by arts and crafts people throughout the day!

**Zartworks** - our retail outlet will be offering retail customers a **20%** discount on all purchases made on Friday 9th July and Saturday 10th July (morning only).

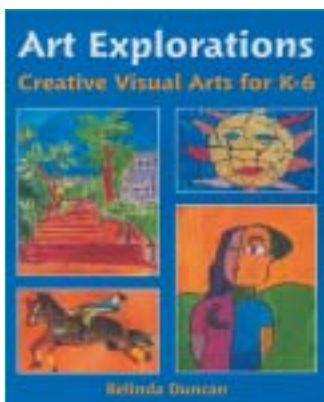




## Fred Williams: An Australian Vision

The Australian painter and etcher Fred Williams (1927-82) is a key figure in Australian art of the second half of the 20th century. This book presents a lively survey of Williams' remarkable achievements as a painter-etcher and the development of his powerful and original vision of the Australian landscape.

128pp ..... \$50.00 \$55.00



## Modelling in Clay Dorothy Arthur

This is a step-by-step guide to modelling heads, torsos and other figures. Clay and terracotta are the main materials used but other materials such as ciment fondu and resins are discussed. The book also features techniques such as building an armature, moulding, casting, mounting and mock bronzing. Indeed, it is a complete how-to-do-it book on modelling for the beginner.

128pp ..... \$40.91 \$45.00



## Australian Art in the Art Gallery of New South Wales

A focus on the Australian art collection of the Art Gallery of New South Wales. The collection contains works that have become indelible landmarks in the history of Australian art. Richly illustrated with over 300 full colour reproductions. Each chapter contains a group of major works reproduced in large format, accompanied by biographical notes and quotations placing each work in its contemporary context.

304pp ..... \$61.82 \$68.00

## Art Explorations Belinda Duncan

30 art projects based on well known art works or artists. Art ideas from: Kurt Schwitters'

rubbish, Jan Pienkowski's silhouettes, Henry Moore's positive and negative sculptures and the art of illumination.

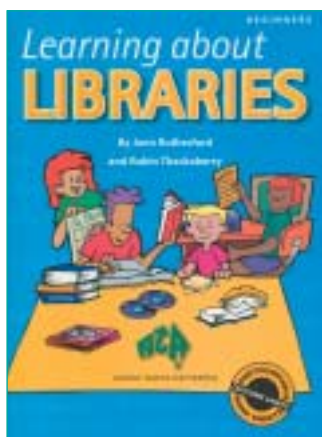
80pp ..... \$31.77 \$34.95



## The Asian Collections. Art Gallery of NSW.

The Asian Collections at the Art Gallery of New South Wales are distinguished by the breadth of cultures they embrace. Including exquisite calligraphies, traditional and modern paintings, rare porcelains and rich textiles, and the extraordinary legacy of Buddhist art from South, Southeast and East Asia. This book showcases nearly 500 works from the collections.

352pp ..... \$36.36 \$40.00



## Learning about Libraries Jann Rutherford & Robin Thackaberry

An addition to the unique series of books that assist classroom and library teachers in teaching students library skills. An easy to follow step-by-step framework of the research process is provided, along with teaching tips for each topic.

52pp ..... \$31.77 \$34.95



## Let's Face It. The History of the Archibald Prize Peter Ross

Peter Ross guides the reader through the disputations and sometimes rocky history of Australia's most famous art prize. Peter Ross spent four years with the Gallery of New South Wales interviewing artists and moderating discussions at the Gallery.

155pp ..... \$45.45 \$50.00



## Foundation of Art & Design Alan Pipes

This book provides an introduction to the fundamentals of art and design. With a wide range of illustrations, Alan Pipes demonstrates how an artist fills a blank canvas, with points, lines, shapes, textures and colours, in order to create a sense of space, time and motion. It reveals how to develop unity and harmony, balance, scale and proportion, contrast and emphasis, and rhythm.

272pp ..... \$54.55 \$60.00



# EXTRA

Term 3 2004

Registered by Australia Post Publication No. 327687/00003



inc. 4 page  
supplement  
**Careers**  
**in art**



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## The Impressionists are coming...

One of the greatest art events ever seen in Australia opened at the National Gallery of Victoria on Thursday 17 June.

Melbourne Winter Masterpieces? *The Impressionists: Masterpieces from the Musée d'Orsay* displays more than 90 iconic works by 35 great artists including Édouard Manet, Claude Monet, Vincent van Gogh, Paul Cézanne, Edgar Degas, Pierre-Auguste Renoir, Camille Pissarro, Pierre Bonnard, Henri de Toulouse-Lautrec and Alfred Sisley.

Major works have been drawn from the prestigious Musée d'Orsay in Paris, with other outstanding works sourced from both private and public French and Australian collections.

NGV Director, Dr Gerard Vaughan says: "This is the finest collection of French Impressionist paintings ever to come to Australia, and in fact one of the finest collections ever to leave France."

"For the first time, Australian audiences will be able to view some absolute masterpieces such as Édouard Manet's *The balcony*, Paul Cézanne's *The card players*, Vincent van Gogh's *Starry night over the Rhône* and Aristide Maillol's *Woman with parasol*.

"Because of their status and importance, these works have rarely left the walls of the Musée d'Orsay," said Dr Vaughan.

*The Impressionists* can only be seen in Melbourne and is not touring to any other State or gallery.

These most important Impressionist works will take visitors on a journey through a century of phenomenal change- a period that helped to shape our modern world.

The Impressionism movement began in the 1870s when a group of young avant-garde artists developed a revolutionary approach to art. Opposed to the more academic, conservative mould of Salon-style painting, these artists harnessed individuality and freedom of expression.

The exhibition's coordinating curator, Dr Ted Gott says: "The extraordinary thing about this exhibition is that it gives us for the first time in Australia, a complete survey of what was happening in painting in France from the early 1870s to 1900."

*The Impressionists: Masterpieces from the Musée d'Orsay* is part of the *Melbourne Winter Masterpieces* series, which will bring blockbuster exhibitions to Melbourne each winter over the next three years. *Melbourne Winter Masterpieces* is a Victorian Government initiative organised through the Victorian Major Events Company and Arts Victoria.

Exhibition admission fees apply: Adult \$20 and Concession \$16. For more information on *The Impressionists: Masterpieces from the Musée d'Orsay* contact NGV International on 03 8620 2222 or visit the website at [www.ngv.vic.gov.au](http://www.ngv.vic.gov.au)

*The exhibition has been organised by the National Gallery of Victoria and Art Exhibitions Australia Limited in collaboration with the Musée d'Orsay, Paris. Indemnified by the Australian Government.*



Renoir - la Danse

ZART ART TERM THREE: THANK YOU TO THOSE OF YOU WHO ATTENDED OUR ANNUAL ZART EXPO. WE HOPE YOU PICKED UP MANY BARGAINS & ENJOYED BOTH OUR WORKSHOPS & DEMOS FOR THE DAY! OUR WEBSITE HAS BEEN UPDATED- IT NOW INCLUDES THE TERM'S NEWS, ZART EXTRAS (+ ARCHIVE), ZART STUDENTS' GALLERY LISTING (+ ARCHIVE) & OUR WORKSHOPS. OUR AIM IS TO DEVELOP OUR SITE TO MAKE IT A VALUABLE RESOURCE & INFORMATION CENTRE FOR ALL OUR CUSTOMERS. WORKSHOPS THIS TERM INCLUDE BOOK WEEK & OLYMPICS. PLEASE REFER TO YOUR TERM 3 WORKSHOP INSERT OR OUR WEBSITE FOR UP-TO-DATE WORKSHOP DETAILS : [www.zartart.com.au/Workshopsmain.htm](http://www.zartart.com.au/Workshopsmain.htm)



### Zart Art School & Wholesale Supplier

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**Hours:**  
**Mon-Fri: 8.30am-5.00pm**  
**Sat: 8.30am-12.00 noon**

### Zart Students' Gallery

The gallery features art works made by students of Prep to Year 12 from all around Victoria. Schools can arrange for students to visit the gallery, analyse the works of their

contemporaries and then make a relevant piece of their own art work in our workshops with an art consultant. The gallery is also open to the public for viewing during opening hours (please see Zart hours) free of charge.  
*For Term Gallery listings refer to our Zart Extra and our website.*



### Zart Education Service

Zart Education Service provides hands on professional development workshops for primary and secondary teachers, as well as LOTE teachers, Pre-schools, and librarians. Visual Arts workshops are regularly held at Zart and in metropolitan and country locations and upon request at your school, district or



### KLA's group.

Please refer to the 'Workshop Insert', a supplement to every Zart Extra or refer to our website for dates and times.

### Zartworks (Retail Shop)

Zartworks have all your art and craft needs catering for both beginner and professional artists. You can select from a wide range of visual arts, craft and graphic supplies. Browse at your

leisure or seek assistance from our experienced staff.

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**Hours:**  
**Mon-Fri: 9.00am-5.00pm**  
**Sat: 9.00am-12.00 noon**



# Animals with *Attitude*



## Year 8 Drawing & Design Task

The aim of this task was to explore and refine drawing and design techniques using 'favourite animals' as a theme. By using decorative, repeating patterns and exaggeration of facial features, the students were to show something of the character of their favourite animal.

### Arts Practice: 5.1, 5.2

**Starting points:** As a starting point for this task, pictures of animals were collected and we looked at a variety of images, comparing the specific features of photographs with line drawings. Students also looked at caricatures from newspapers. They discussed how the caricaturist was able to identify and exaggerate facial features in order to provide us with an insight into the actual character of the person.

**Production:** On A4 paper and using a fine line black pen, students were asked to identify and outline the defining features of the chosen animal, making the image fill the page. We then looked at areas of tone in the photograph, identifying light to very dark. In the drawing, the very dark areas were then filled in with a thick black marker. Students were then encouraged to fill all areas of the design with repeating patterns, which corresponded with the depth of tone in the original photograph. When completed, a thick marker was used to outline the main facial features of the animal. Each student's drawing was then photocopied on to their choice of three different coloured pieces of copy paper. Segments of these pieces of coloured paper were cut and pasted into position.

### Responding to the Arts: 5.3, 5.4

During the production of this art work we looked at two art works by Lin Onus - *Fruit Bats* (1990) and *Arafura Swamp* (1990). In *Arafura Swamp*, Onus combines the photo-realism of white culture (what is seen) with traditional Aboriginal patterns (what is known), whilst with *Fruit Bats* he presents a comical view of his suburban world. Students identified, discussed and made written responses about how different cultures make and view art work for particular cultural purposes. They also considered the way images and forms communicate meanings.

Students enjoyed the project and produced a wonderful variety of character-filled animal faces and delightful decorative patterns.

Students were encouraged to fill all areas of the design with repeating patterns...



**Andrea Matthews**  
Senior Art Teacher  
Avila College, Mt Waverley



# ZART'S STUDENT GALLERY

## TERM THREE 2004



KANGAROO FLAT  
PRIMARY SCHOOL

SITUATED AT ZART  
EDUCATION SERVICE  
is Zart's Student Gallery.

In the Gallery you will  
find some outstanding  
visual art work created  
by students from Levels  
1-7.

Each term the exhibition  
is changed so a new  
display may be viewed  
over the holidays,  
supplying unlimited  
ideas for the following  
terms.

Photos may be taken to  
build up your own folio  
of resources. The gallery  
also gives the students  
exhibiting work the  
opportunity to bring

their families along to  
appreciate their visual  
art.

We are always on the  
lookout for art work to  
be displayed in our  
gallery from both  
primary and secondary  
levels. If you have any  
pieces of artwork that  
would be of some  
interest, please email  
photos of works to Jan,  
one term in advance.

Please contact  
**Zart Education Service**  
for further information  
regarding the gallery.  
Ph (03) 9890 1867  
or email:  
jan@zartart.com.au



HUGHESDALE PRIMARY SCHOOL

## Reflections Avila College

This unit of work was based on the concept of  
positive and negative space and the idea of  
reflections. The work began with students  
discussing and designing buildings. Students looked  
at, and completed an appreciation assignment into  
the work of Spanish architect Antonio Gaudi. His Art  
Nouveau designs expanded their ideas of the shapes  
a building might be based upon and the features it  
might have.

Students silkscreen printed a background, using  
classroom paints, in colours of their own choice but  
with the blending of harmonious colours  
emphasized as a way of achieving bright results.

Black paper was then used to cut the shapes of a  
row of buildings. One or two features were cut from  
each building too. These details needed to be cut  
very carefully with Utility Knives, as all parts of the  
black paper were essential to the finished design.  
The black background, or negative space, was glued  
down onto the screen print and the buildings  
themselves reflected and glued into position below  
their original position. Featured details were  
reflected back up and glued into place. In this way  
interplay between positive and negative space was  
achieved, with both important to the finished work,  
and the colours created the idea of reflection.

**Marjoly Willis** ■ Art Teacher Avila College



HUGHESDALE PRIMARY  
SCHOOL

Albert Park Secondary College  
**Visual art**

Altona Primary School

**Embossed Foil Insects**

Avila College

**Animals with Attitude**

Aspendale Gardens Primary School

**Model Magic Faces**

Dingley Primary School

**Bolts**

Eltham College Junior

**Urns**

Gunbower Primary School

**Wood Parquetry**

Heatherhill Primary School

**Embossed Foil**

Hughesdale Primary School

**Indonesian Flower Designs**

Kangaroo Flat Primary School

**Dragons**

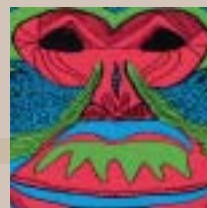
Mentone Boys Grammar Junior

**School**

**Goblets**

Moreland Primary School

**Dragons**



Overnewton Anglican

Community College

**Amadeo Modigliani**

The Peninsula School

**Turtles & Insects**

Wandjina Figures

Penleigh and Essendon Grammar

**Masks Clay**

Ruyton Girls School

**Peter Booth inspired Tonal Work**

Springview Primary School

**Wall Hanging**

St Catherine's Junior School

**Still Life**

St Joseph's School Hawthorn

**Art works**

St Mary's College Seymour

**Fabric Collage**

Thomastown West Primary

School

**Chinese Opera Masks**

Trafalgar Primary School

**Indigenous Art**

Yarrabah SDS

**Art works**



# Ceremonial Poles & Figures

*Inspired by Images of Wandjina*

*The Peninsula School, Mt Eliza*

Year 5 students at *The Peninsula School* study Early Australia as their SOSE unit. Their starting point is, of course, the Australian Aboriginals who have lived in the magnificent Kimberley region for 40 thousand years. An interesting unit of art has evolved through our support of the SOSE

*A unit of three activities designed to promote an understanding of Australian Aboriginal Art.*

## Learning Outcomes

1. That the students will develop an appreciation of how sacred the land is to the Aboriginal people.
2. That the students will learn how beliefs, traditions and art styles and images vary amongst Aboriginal clans and in different regions throughout Australia.
3. That the students understand the many stories relating to Aboriginal Art and develop an awareness of the significance of The Dreamtime to the Aboriginal people.
4. That the students use relevant references to inspire them to create art works based on the art of the

Australian Aboriginals.

5. That the students create two and three-dimensional art works that are well balanced and expressive.

## Introducing the topic.

It is important to give the students some background information on Aboriginal beliefs to raise their awareness of the significance of Aboriginal art to the Aboriginal people. The *Dreamtime* refers to the Aboriginal understanding of how the land and its people were created. The *Dreamtime*, also explains how natural forces such as thunder, lightning and rain exist.

Background Information about the *Wandjina* of the Kimberley region in North-Western Australia.

The Kimberley region is famous for paintings of *Wandjina* in rocks and caves and in contemporary works of art. *Wandjina* are mythical beings believed to have come from the sky and the sea during ancient times. They are thought to have left their images in paintings on the surfaces of rocks. The images are human-like and coloured black,







red or yellow over a white background. They are based on clouds and have halos or strands of hair radiating from their heads. They have large eyes with prominent eyelashes, a vertical line for a nose, but no mouths. The paintings of Wandjina in caves were revered and repainted if they faded as the spirits were thought to be very powerful. Wandjina spirits controlled lightning, floods and cyclones so were not to be offended. They also influenced fertility and brought good luck to hunting and food gathering. Today few Aborigines still believe the Wandjina myth but the image endures in Aboriginal art.

## ■ Art Activity One: Drawings of Wandjina using Zart Supermix Oil Pastels

I showed the students library books with images of Wandjina and told them some myths written about the spirits. I then asked the students to devise their own image of a Wandjina using Zart Supermix Oil Pastels on brown paper. The results were rich and exciting. The students embraced the mythology and imagery. Wandjina symbols are accessible for students to replicate. The students felt uninhibited and inspired by their task. Colours were limited to mainly what Aboriginal artists in the Kimberley would have used on rocks. However, it was noted that contemporary Aboriginal artists have most colours available to them and so some students used a wider array of tones.

## ■ Art Activity Two: Ceremonial Poles

Until the early part of the twentieth century Aboriginal art was mainly made

for use in religious ceremonies. Today many Aboriginal artists sell their work to an international market. We decided to create our own version of traditional Aboriginal ceremonial poles by using natural materials to decorate cardboard cylinders. Again we researched library books to examine photos of ceremonial poles. We noted that feathers, yarns and paint were beautifully combined to create striking sculptures.

The students were each given a cardboard cylinder. They used an array of string, yarn, Raffia, natural Hessian strips and brown paper to wrap around their cylinders and secure with PVA glue. They then added feathers and plaited lengths of twine to the cylinders. These were tied on or glued in place. Some students gathered leaves or gum nuts to add to their decorations. All were individual. The final touches were painting sections of the poles. Some students painted patterns, such as animal tracks on to their work. The balance the students achieved on their sculptures impressed me.

## ■ Art Activity Three: Figure Sculptures

The students were keen to create sculptures of figures, after they had completed the poles. We examined the carved wooden sculptures of the Mimi and Tiwi people. Mimi sculptures are from the region around Katherine, Northern Territory, and have their own stories. The Tiwi people of Bathurst Island and Melville Island, situated off the northwest Arnhem Land coast, are famous for their wood sculptures. Posts are made for the Pukamini ceremony, held for a funeral, and are painted with spirit figures and totemic designs related to the dead person. Tiwi

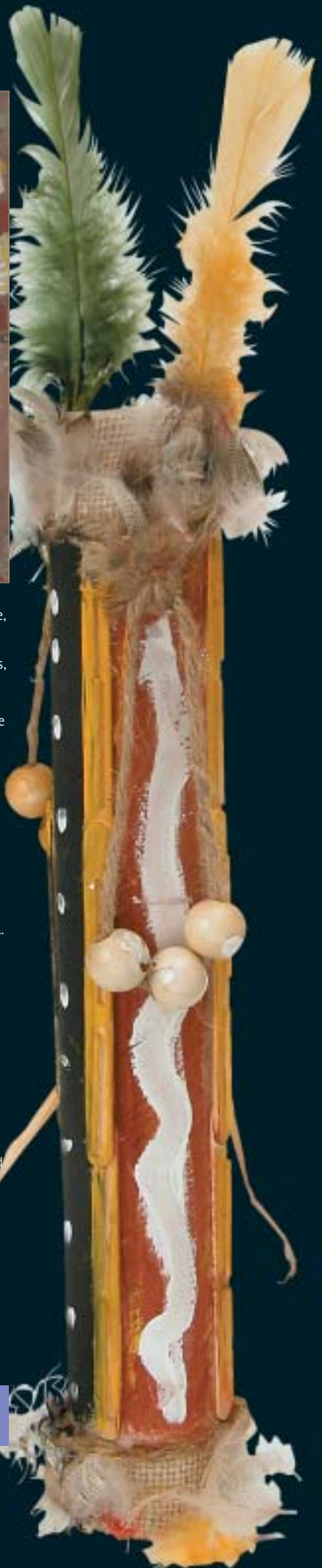
sculptors also create figures of people, birds, animals and spirits.

We used plastic bottles, egg cartons, crumpled paper held in place with Masking Tape, cylinders, cones and any other recyclable materials to create the armature of our figures. Copious amounts of Masking Tape were used to hold the figures together so that they passed the shake test. We then used torn pieces of Newsprint and Cellophane to papier-mâché the models. The sculptures were then painted in the style of an Aboriginal artist, such as Emily Kame Kngwarreye. Some students chose to add feathers, raffia and twine as a head-dress for their work. The final pieces were outstanding.

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5. Finley, Carol, *Aboriginal Art of Australia-Exploring Cultural Traditions*, Lerner Publications, Minneapolis, 1999.
6. *Australian Art Pack Faces*, Zart Art

**Lisa Smith**  
Junior Art Teacher  
The Peninsula School, Mt Eliza







# careers in art

Will I get a job if i do Art? Discover how five creatives have turned art into a career.



Pamela Irving is an artist using bronze, ceramic, mosaic and more recently printmaking. Pamela has been a full time artist for 22 years in which time she has participated in over a hundred group exhibitions and held many solo exhibitions in Australia and overseas. Her works are included in Municipal collections, University and School collections as well as Regional Galleries, Artbank and The Museum Victoria as well as significant corporate and private collections. [www.pamelaIrving.com.au](http://www.pamelaIrving.com.au)

**Q: At what age did you decide to make a career from visual arts?**  
**A:** When I was studying at Melbourne State College after completing HSC in 1978. I found the lecturers' own art works so inspiring, but teaching was something to fall back on.

**Q: Do you come from a creative family?**  
**A:** Yes, my brother teaches art in Hamilton and both my parents are artistic. My father's background is in advertising and he loves making furniture. My mother is also very creative. They always encouraged John and me to make things.

**Q: Did you ever teach? If so where and for how many years?**  
**A:** I graduated in 1982 and started my Master's in 1983. I taught tertiary students for 12 years, 6-9 hours a week in sessional work at RMIT, Monash and Melbourne State College.

## ceramicist/artist PAMELA IRVING

Pamela is perhaps best known for her irreverent and quirky work such as the public commission *Larry La Trobe* the bronze dog in the City Square.

**Q: What is your favourite medium to work with?**

**A:** Mosaics, combined with hand made clay work.

**Q: Do you enjoy working with students in your capacity as artist in residence?**

**A:** Yes, particularly the younger students; they make you change the way you approach things.

**Q: What effect has the computer age had on your work?**

**A:** The Internet is so important to me as I work by myself and I can contact other artists around the world. E Bay has made a huge difference as I can buy materials for my work instead of going around Opportunity Shops looking for things I can use in my work. I use the Internet for research and finding out about new materials.

**Q: What are some of the negative aspects of your job?**

**A:** Being by myself. You need to be a very motivated person to work by yourself. Financially not very lucrative; for the first 10 years I lived with constant uncertainty of not knowing where or what the next job would be. From 1992, after the commission of *Larry* in the city square, I have had ongoing work to keep me busy.

**Q: What is something you would love to do that you haven't already done?**  
**A:** Design a kids' playground. It would have wacky big sculptures for the children to play around.

**Q: How would you describe your first solo exhibition?**

**A:** Fantastic! It was a sell-out show in 1981, which I shared with my brother John. I was a 3rd Year student at Melbourne State College.

**Q: Where do you get most of your inspiration?**

**A:** Lots of sources: I subscribe to

magazines such as *Raw Vision* and *Art Brut*; the Internet; travelling (I love Pacific Island art work). I also love revisiting Picasso and other artists I studied.

**Q: What fellow artist has most influenced you?**

**A:** Nek Chand, an Indian guy in his late 70s, who has created a 25 acre sculpture park in Chandigarh near Delhi. I went to visit him in 1999 and saw this adult playground.

**Q: What's your favourite piece of work to date?**

**A:** A ceramic piece I based on Arthur Boyd's *Three Shearers playing for a bride*. I wrote to him and asked for his permission to appropriate the work. He sent me an 'aerogram' giving me that permission. I still have the 'aerogram' and treasure it as the only original Arthur Boyd I am likely to own.

**Q: What is your favourite piece of clothing in your wardrobe?**

**A:** My Levi's, I live in my Levi's.

**Q: Who would you most like to sit next to on a flight to Europe?**

**A:** John Maizels, the editor of *Raw Vision*; he travels the world visiting untrained artists, and artists who are true 'outsiders'.

**Q: If you were speaking to a secondary school student who was showing interest in following in your footsteps, what advice would you give them?**

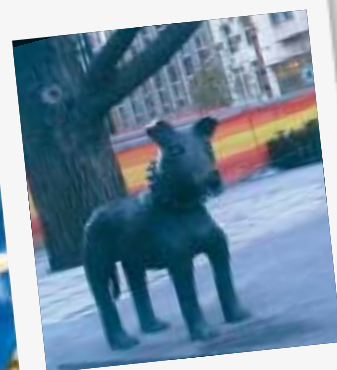
**A:** You need to be happy to work by yourself. Cope with the isolation of being by yourself.  
 - You need basic Business skills to deal with the likes of the GST which art school doesn't teach you. Art school is unrelated to the real world.

- Make stuff you are really happy with and not be market driven as the market will catch up with you.  
 - Be open to diversifying. I diversified into Prints for commercial reasons but also to relieve my back of the heavy-duty work involved in my art works.

Pamela is currently making a series of doll like mosaic figures for her next solo exhibition "*Treading the Boards*" beginning at the Shepparton Art Gallery on 10th September 2004—10th October 2004, and 6th November 2004—30th January 2005 at Geelong Art Gallery.

The International Mosaic Conference will be held at the Australian Catholic University in Melbourne, beginning on October 27th 2004. [www.mosaic-international.com](http://www.mosaic-international.com)

Pamela Irving will be conducting a hands-on workshop for Zart Art in Term 4, Wednesday October 20th 2004 9.20am - 3pm, which will be advertised in the Term 4 Zart Extra and on the website [www.zartart.com](http://www.zartart.com)







## gallery curator RUTH LOVELL

Ruth works at *Lauraine Diggins Fine Art Gallery* in North Caulfield, Victoria.

**When you were little what did you want to become?**

*I don't really remember having any particular career focus - I just know I wanted to work with beautiful things.*

**What did you study at school and university?**

*I was always much more attracted to humanities subjects at school as Maths was never my strong subject, but I didn't study Art at secondary school! The focus at high school was more practical, and although I loved visiting galleries, I didn't really have the talent to create. I studied an arts degree with an honours year at Melbourne University and discovered art history, which I really enjoyed learning about. Then I went on to study a post-graduate curatorship course at Melbourne Uni.*

**What is your role at Lauraine Diggins Fine Art?**

*My role is as gallery manager. As it is a small business, my role is pretty varied and flexible and fits in with whatever tasks are required - from dealing with*

*clients to writing text for catalogues. Part of my role involves a curatorship aspect, but it is also much broader, involving the daily running of the gallery in all different ways, such as administration, personal assistant to the director, account keeping, etc.*

**When and how did you become a manager of a fine art gallery?**

*There are a large number of diverse galleries in Melbourne, from state funded institutions to artist run spaces. Many offer volunteer work, which is a good way to gain some experience and be aware of paying positions as opportunities arise. Another good place to gain experience is the auction houses such as Christies, Sothebys or Deutscher Menzies. After studying and then travelling overseas and seeing lots of art in Europe as a backpacker, I returned to Australia and applied for an advertised position at Lauraine Diggins Fine Art in 2000 and was the successful applicant.*

**What particular skills do you need to have for this job?**

*Organisation skills, research skills, and people skills are really important, also a good knowledge of Australian art and of handling art works. It is also becoming more important to have tertiary education and there are a few art curatorship and management courses.*

**What does your job entail? (eg. describe a day)**

*A whole range of things - liaising with artists, clients, framers, conservators, freight companies, photographers, printers; preparing valuations for clients*

*and for institutions; organising pricelists; writing catalogue entries; researching details about an art work; accounting duties; updating our website; attending art auctions and gallery openings; organising advertising.... I could go on!*

*Some days are extremely busy and you must work to a tight deadline; and then others, such as the day an exhibition opens, are more about talking with people about the art over a glass of wine with cheese.*

**What is the best part of your job?**

*The diversity - being a small business means I get to do a bit of everything, which keeps it really interesting. I have also really enjoyed the opportunity of learning more about indigenous art and have found that having greater knowledge allows a greater appreciation of works by indigenous artists, for example, Emily Kngwarreye and Rover Thomas.*

**Any career highlights?**

*I have enjoyed travelling to Sydney a number of times, where Lauraine Diggins Fine Art has participated in art fairs. One other great aspect is to be able to meet with artists and talk about their work and visit their studios. It is also fantastic to be surrounded by high quality art works every day and to have the time to get a good close-up look at paintings by important Australian artists that you would usually find in public collections - works by artists such as Albert Tucker, Sidney Nolan, Arthur Boyd and Frederick McCubbin.*

**What are the things you don't particularly enjoy about it?**

*There are times when I am the only person at the gallery during opening hours (except for the gallery dogs), which means I can't leave work for nice lunches! The director has two dogs that come to work and like to greet visitors to the gallery - sometimes a little too noisily!*

**What's your favourite piece of art work?**

*Too tricky a question - but one of my favourites is the Bonnard in the NGV called 'La Siesta' - it has a real serenity to it.*

**What book are you reading right now?**

*'Portrait in Sepia' by Isabel Allende.*

**What do you do to unwind?**

*I like to read and I like to get away to the coast and walk on the beach.*

**What are you going to do after this interview?**

*Work on a price-list for art works we are exhibiting at the Sydney Aboriginal and Oceanic Art Fair, where there are stands for a number of art galleries and art dealers, and cultural art centres from northern Australia and around the Pacific. My next job is to research about each of the artists we are exhibiting at the Fair and write a short biography and prepare information about each of the paintings as most indigenous works have a story such as depicting a certain area which might be good for finding food, or depicting a body paint design linked to a particular ceremony or dreaming.*

## photographer MONTY COLES

Freelance photographer Monty Coles has been producing unforgettable images for many years now. His name is synonymous with fashion, but his style is deliberately harder to define. As a creative professional, Monty believes that it is necessary to be constantly reinventing himself. Consequently, his portfolio has expanded into lifestyle, portraiture and architectural photography.

**How long have you been in the photography field and how did you get there?**

*Kind of by accident. I was between jobs in New York thirty-five years ago and met a photographer. I'd been working in a stock-broking office about seven years previously. He asked me to be his agent so I took the opportunity to hang around his studio and be his agent; so I kind of slipped into it. I never planned to be a photographer.*

**What schooling/education qualified you for the position**

*I have no qualifications. I studied lots of books and magazines and I employed a really good assistant.*

**Do you relate to the people or industry you have chosen?**

*I never took photographs before I became a photographer. I didn't have a camera before I became a photographer. I did enjoy art at school and got a school prize in art. All my energies went into art classes and doing good art work. It*

*wasn't realistic for me to take it any further.*

**What piece of equipment could you not work with out?**

*I can't live without a camera and I can't live without a digital camera now. They didn't exist five years ago. I use a mixture of both film and digital. The quality is better out of my Hasselblad, 21/4 film, but clients think it's cheaper to shoot digital and are not so worried about the quality. It's not actually cheaper because of the labour involved in colour management. That makes it about the same as shooting film, but at least half my work is digital now.*

**What is a day in the life of Monty Coles like?**

*Every day is different. On average I work two and a half days a week, which is enough to live on anyway. If I am doing a catalogue, it may be three weeks of shooting. These days I have to do GST and I do my own tax. I should do something about representing myself in a more professional way. I'm working on that right now and that's the kind of thing I do on the days I'm not photographing. I've got to produce some kind of card in the form of a mailer.*

CONT ➤



MONTY CONT:

What's your best or most successful piece of work to date?

There is a piece at Collins Place currently up for a year. It is a high tech form of graffiti.

What inspires a photographer?

I like the work of Man Ray of the 20s, 30s, 40s and 50s - mainly because he was very experimental: he just played the whole time. Most of my career I have just played with photography. Most of my images are not really finally definitive like perfect images; just notes that I enjoy about it; before I make it really perfect, I go on to something else. It's not strong enough for me to say 'that is a perfect image'.

Do you have any regrets with your career path?

I am perfectly happy. I could have, if I was a different type of person, taken or made more use of the opportunities I've been lucky enough to be exposed to. But I haven't, as other things have happened instead. Contemporaries of mine may be better off financially but other things perhaps have suffered because of that. It doesn't mean you can't have both. Chances of working and having everything, are pretty remote these days.

Who would you most like to sit next to on a flight to Europe?

The Dalai Lama - I was meant to do an official portrait of him. However, he was suffering from a cold the last time he was here. That would have been a highlight of my career if I could have photographed him on a one to one thing.

What are some of the negative aspects of your job?

I wish digital cameras and computers had never been invented.

What do you aim to achieve within your industry?

Apart from making a living for my family, and myself, I would like to have an exhibition - just to put myself on the line. I am very critical of photography, photographers, and artists taking up space. Just for once, to put some stuff on the wall and stand back and see how I would criticize my own work if it is up there - to be criticized and see if I can amuse some people by doing that. Like Man Ray would have done if he was alive right now.

If you were speaking to a secondary school student who was showing interest in following in your footsteps, what advice would you give them?

Go and see Austin Power movies. Austin Power was based on a 60s photographer. I was like that. I had a velvet jacket, the scarf and girls all over the place, which was great. There were people like that. There was a movie Austin Power would have been called 'Blow Up' with David Hemmings as a fashion photographer in the mid 60s. That was an influence on all photographers in those days. I wasn't a photographer at that stage.

Get a job with a photographer; hang around the studio and learn as fast as you can. I am not crazy about spending too long a time in Photography College - they drag things out too long. Work as an assistant.

## industrial designer CAMERON BRODIE

Cameron is a graduate from Swinburne University & joined the team at Sprocket Design 1 1/2 years ago.



How long have you been in the industrial design field and how did you get there?

Every ID professional says this, but it's true, "I started my Industrial Design career at a young age when I got my first Lego set". From these dizzy heights, I moved into model aircraft manufacture and painting/drawing on everything possible. I then began to experiment with larger projects. Finally I found a name for this need to create objects. A four-year honors course in Industrial Design ensued in which I worked at Sprocket Design for a year's work experience. Since then I have been working full time at Sprocket for about 1.5 years.

Do you relate to the people or industry you have chosen?

The belief is in some situations that designers put themselves on a higher social pedestal than the masses. In relation to design, there has to be some truth in this statement. After all, it is the role of a designer to shape the daily lives of all of us. I do feel that to be the best designer I can be, it is just as important how I relate to non-professionals, as in many cases the most inspiring thoughts come from left of centre.

What's your favorite piece of clothing in your wardrobe?

My second love is music, so probably my Jurassic 5 T-shirt (HipHop band). I am T-shirt mad. I have at least 28.

What is a day in the life of Cameron the industrial designer?

My days are many and varied, which is why I love my job. Working for a small consultancy, which both designs and small-batch manufactures products, requires me to spend time in many different facets of the design process. I don't necessarily love all aspects of my job, but as a well known Architect, Michael McDonough says, "If you don't learn to love the boring, aggravating, and stupid parts of your profession and perform them with diligence and care, you will never succeed." So in a perfect world I get to spend my day conceiving new products, discussing exciting design projects, learning new processes or design techniques, reaching inspiring design conclusions, and presenting innovative and slick graphic presentations. Conversely, I may have to

raise purchase orders, deal with incompetent manufacturers or spend hours/days/weeks inputting CAD data.

Within your specific employment, what part do you play within the firm?

I work in the product/kiosk design area of the company. Sprocket Design is one of the foremost Information and interactive kiosk design and manufacturing companies in Australia. We deal with clients including McDonalds, Kodak, Holden, ANZ, etc., supplying them with interactive touch-screen kiosks, that allow their customers to access information, complete purchase transactions, refill phone cards, print digital media and a whole host of other applications.

What's your best or most successful piece of work to date?

My most successful is a wireless, updateable, advertising screen, which can be found in about 3000 post offices and similar stores around Australia. My favorite is my current project, a desk mounted kiosk for downloading, selecting and ordering digital prints from your digital camera

What inspires an industrial designer?

Everything inspires a good designer, and nothing inspires a bad one. The common thread amongst all designers is their need to explore and create environments for future exploration. More specific inspiration, like in life, does however come from the individual's own environment. That is why I believe the only way to better yourself as a designer is to travel, and in doing so broaden your cultural knowledge and expand your horizons.

Are there peers in your industry that set a benchmark?

There are designers and there are design firms that have and continue to set the benchmark for design moving into the 21st century. The most recognizable is Apple and their head of industrial design Johnethan Ive. As with all top design worldwide, it takes risks to reach these amazing outcomes. Apple's candy-coloured translucent iMac's were a risk that paid off with an instantly recognizable brand and a cult status.

Was your tertiary education demanding on you?

Industrial Design, at tertiary level, is

extremely demanding. As there are so few places, competition is hot from the start. The course format is unique to the design fields, and features many practical based subjects, few exams and numerous visual/oral presentations. There is always time to socialize! Design is the social interaction of people and products.

Who would you most like to sit next to on a flight to Europe?

Probably my late uncle. He was an Architect/Artist and always showed a great interest in my artistic endeavors from a young age. I'd love to have the chance to show him where I am now.

What are some of the negative aspects of your job?

It is not the most well-paid job. It is extremely competitive.

If you were speaking to a secondary school student who was showing interest in following in your footsteps, what advice would you give them?

First of all I would say - write down all the things you're interested in and get yourself along to a University Open Day. Organize your work experience at a design consultancy. Look at doing some art/design based extra-curricular activities. Go to design exhibitions, furniture shows (Melbourne Museum, Art Gallery, etc)

Finally, to get into a tertiary ID course, you will need to present a portfolio (you should start thinking about this from about year 11 onwards). This can be any artistic/design work you may have done for school or personal projects. It is, however, an Industrial Design course, so projects that show some ID skills are great.







## textile artist SALLY DARLISON

Sally is a working artist who also teaches and shares her love for textiles.

The techniques I use range from dyeing fabric to free machine embroidery. I am very interested in the concept

of complex cloth, where many layers are added to the cloth to produce the effect that I want. These techniques could include: dyeing, printing, painting and stitching. I also make felt and use paper in my work. I employ collage techniques and then stitch these to create line. Some of my work is also on display on a website [www.intertwined9.org](http://www.intertwined9.org)

**Q: How long have you been in the textile field and how did you get there?**

*I have been interested in textiles since I was a child. I did a lot of sewing and knitting during my teens. My first commission was a Macramé Wall Hanging in High School. I took up silk painting and made many silk scarves. I found that I wanted to explore textiles in a more experimental way. I did a workshop in colour and design with Sharon Muir at The Meat Market Craft Centre; this opened my eyes to the wider world of textiles as I was introduced to the magazine Textile Fibre Forum.*

**Q: What schooling qualified you for the position?**

*I did a Diploma of Studio Stitch at Box Hill TAFE, but a lot of my education has been through Textile Fibre Forums doing one-week workshops once or twice a year. I have done 9 Forums.*

**Q: Do you feel that your choice of schooling was an appropriate route for your career path?**

*I didn't do Art from Year 10 as I did not paint or draw. Textiles was not considered as Art; it was seen as a craft, so it was not an option. My interest in drawing came much later. Textiles as art has become much more credible in the last 15–20 years.*

**Q: What is a day in the life of Sally the Artist/Lecturer?**

*Every day is totally different as I have work in three*

*different places as well as studying. I wake early and walk to keep fit. I start the week by going to my Drawing class. The next day I am at home, I try to do my art work as well as being a parent and home manager. The next three days are spent teaching art. I teach primary art one day, I teach primary teacher trainees about the importance of the arts on another and I teach textile art at TAFE on the third day. In between I fit in my own art. This is often done at night. I have commissions to work on, exhibitions I am working towards as well as pieces I am creating from the drawing class I go to. I also need to spend time on the computer either checking or sending emails, or doing the associated paperwork for each of the jobs I do.*

**Q: What's your best or most successful piece of work to date?**

*Possibly a 3D piece of a bridge that was also a book made from fabric, called the Book of Knowledge. It is about how books bridge the gap between the known and unknown. It is all textiles with no words; it is really more complex - colour, pattern and design within that piece starting at one side and going to the other.*

**Q: What inspires a textile artist?**

*Textile artists are inspired by many different things - what they see, the landscape, etc. For me, I am inspired by the world around me and how I respond to that. I also use my art to express some of my ideas about the complexity of human nature.*

**Q: What are some of the negative aspects of your job?**

*Time, or lack of it, is the main negative aspect of all my work. I would love to spend longer blocks of time on my own art which is why I love the luxury of going to Fibre Forums.*

**Q: What do you aim to achieve within your industry?**

*I think in all my work, to help people understand the importance of creativity and acknowledge creativity as something we all have. As a teacher, to give people the opportunity to gain confidence in their ability to create. As an artist, it is to express my view of the world in a different way and to become the best I can be at that; to extend my skills in search for original ways of expression.*

**Q: If you were speaking to a secondary school student who was showing interest in following**

**in your footsteps, what advice would you give them?**

*I would advise them to make themselves aware of the many different forms that Textile Art takes, as it is very broad. It is a very exciting form of art because it has so many options.*

*I would advise them to read Fibre Forum magazines and other Fibre Art magazines. To go to Fibre Forums, to look at exhibitions and become more aware of what it is they are interested in particularly.*

*To look at all the different courses, as they each have a different slant, from screen-printing through to tapestry-weaving, through to embroidery.*

*Spend time finding a mentor because you can learn so much from someone working in that area; how they work and how they develop as artists as well.*



## final tips from the experts...

**A folio of work.** As part of the entrance requirements for art and design courses, students must present a folio of work. Make sure your folio demonstrates skills that are needed for that course / profession (you may need to adjust your folio according to the course). Remember, only put in your best pieces, include concept development work, and presentation is the key.

**Meet and greet:** Meet industry professionals by; becoming involved in work experience programs, make an appointment to visit a design firm, creative agency or a local artist. Attend university and TAFE open days and graduate exhibitions so that you are familiar with the field you will be entering.



# BABY ASIAN DRAGONS

Kangaroo Flat Primary School, Bendigo

The Bendigo Easter Fair Committee's traditional Easter Parade is held annually on Easter Monday in Bendigo. This year local primary schools were asked to make baby dragons to compliment the huge Chinese display, which accompanies the procession. Bendigo has the honour of having, at the Golden Dragon museum, Sun Loong: the longest Imperial dragon in the southern hemisphere. He appears in the streets of Bendigo each Easter accompanied by a huge number of colourful banners which announce his arrival. There are thousands of exploding crackers to keep Sun Loong awake, as well as athletic southern lions to entertain the crowd, drum carts, girls dressed in traditional costume, and several smaller dragons - Ya Loong the night dragon, Ming Loong a male dragon, Ping Loong a female dragon, and Gansu Loong, a gift from Bendigo's sister city - they're all there. The Chinese section is a wonderful feature of the parade; it is noisy, full of vibrant colour and flashing mirrors (which are on Sun Loong's 30 metre long body). The mirrors, apart from catching the sunlight, sparkle and shimmer, keeping evil spirits away from the dragon.

CONT 

**17** excited children  
presented their  
dragons to the  
wider school community...  
they were very proud of  
their achievement.



## PROFILE CONT

### ARTS CRITICISM AND AESTHETICS

Our school decided to take part in the Baby Dragon project as part of our Wednesday afternoon K-Day program, which focuses on kinaesthetic activities for children from grade 3 to 6. Seventeen

children started the project by reflecting on the significance and use of dragons in Asian culture, especially China. They used books, photos, clothing and figurines acquired during a staff member's study tour to China. Ralph Beh, the education officer from the Golden Dragon museum, was invited to speak to the children, and further illustrated through a series of slides the history of the Chinese in Bendigo, the importance of various colours used, and the distinguishing features of different types of dragons.

container became the base for the head, slots were cut and the cans inserted for eye bases and the cardboard cylinder was inserted for a handle. The foil plates were secured on to the head forming the mouth, and the spools became small horns. All the construction was secured with Masking Tape. Tightly rolled balls of newspaper were attached with Masking Tape to pad out the dragon's face to give it a nose, chin, cheeks, a place for a mirror, and padding where the child felt it was needed. Step two was to wrap the entire head and cardboard back plate in tin foil, adding longer horns if required. Step three saw the children covering the head and back plate with one layer of papier-mâché consisting of tissue paper and P.V.A. Once dry the heads were light and very strong.

to the dragon heads using Glue Guns and Tacky Glue. The free flowing tails were fringed and small pieces of shiny contact were added to give the

appearance of mirrors.

### RESPONDING TO THE ARTS

The total class time for completing this project was 9 one-hour sessions, plus many lunch times. At the completion of the project, the seventeen very excited children presented their dragons to the wider school community at the final school assembly for term 1. The children were very pleased with the comments from their peers and parents. The culmination of the project saw the children wearing T-shirts in the You Can Do It colours of red, green, blue, purple and yellow when they participated in the Easter parade with their dragons: they were very nervous and very proud of their achievement. Our flight of Baby Dragons was very well received by the crowd, which lined the route through the streets of Bendigo. One special highlight for the children was to stand with Sun Loong and have their photo taken.

**Jenny Campbell**  
Kangaroo Flat Primary School

### ART SKILLS, TECHNIQUES AND PROCESSES

The first task for the children was to design their dragon, then using an empty 2 litre plastic container, two aluminium cans, some empty overlocker thread spools, a piece of sturdy cardboard cylinder, two aluminium pie plates, a second piece of sturdy cardboard, newspaper and masking tape, they fashioned the dragon's head and back. The plastic

The children then decided on the colours to paint their dragons. They reflected on the talk with Ralph Beh who told them that pink indicates youth, red is for happiness, green means growing, blue represents the sky and water, yellow/gold denotes royalty as does purple, whereas black is used for strength. The dragon-head back plate and free flowing tail (made from Tyvek) were painted with Viponds acrylic paint. The children then assembled all the decorations for their dragons: old Christmas decorations, Tinsel, Sequins, Honeycomb, Tinsel Stems, silver, gold and red bead chain, Mini Patty Pans, Gold Doylies, CD cases, Pom-Poms, Polystyrene Balls, feather boas, Chinese papers and Glass Jewels, were glued on

Remember  
**Zart's Price  
Matching  
Policy...**

If you find a cheaper published price in another current catalogue on an equivalent product, simply contact us by phone or by email and we will match the price.

See our Term 3 *Specials* flyer for great bargains.



## CORRUGATED CONSTRUCTION STRIPS

60 Corrugated cardboard strips each 12 mm wide and 53 mm long in bright colours to use in construction and collage activities. Manipulate the strips to create a 3D collage.

Pkt of 60 .....\$7.50 **\$8.25**

### A4 MESH TISSUE PAPER

A decorative paper with a difference. Use for collage and even try printing on to it. Bands of colour appear to merge into each other on a paper honeycomb. Assorted packets of 40 sheets in 5 assorted colours

Pkt of 40 ...\$11.95 **\$13.15**

## CORRUGATED WAVE CARD

A4 Brightly coloured corrugated board in wave-like ripples that will bring interesting texture into your collages. Use for card-making, scrap-booking and display work. Assorted colours

Pkt of 10s ...\$10.70 **\$11.77**

# PAPER Paradise!

## A4 FLUORO TISSUE

Create zany works of art with this very bright tissue paper in 4 fluorescent colours.

Pkt of 40 .....\$3.96 **\$4.36**

## stripes display paper

Blue, Green or Red striped paper on a roll. Ideal for display and collage, sturdy textured surface. This paper will give you an instant background to collage on, or use as a stunning backdrop for classroom displays. 80 cm x 10 metre Blue, green or red. *Please specify colour.*

Roll .....\$15.84 **\$17.42**

## RAINBOW TISSUE

Cool or warm colours; this fine tissue on a roll is ideal for creating interesting backgrounds to work on with paint or print. Manipulate the paper to create textured backgrounds in cool or warm bands of colour. 60 cm x 25 metre

*Please specify Cool or Warm*

Roll .....\$10.72 **\$11.79**



**NEW!**

The modelling clay that dries like paper



# Zart Paper Magiclay

Zart Paper Magiclay is a lightweight, soft and elastic modelling compound. Paper Magiclay air dries in hours resembling a paper like texture when dry. Paper Magiclay will bond wet to dry, no adhesives, joining techniques or tools are required.

It can be pulled, stretched, sprung back, rolled, shaped, cut, stamped, pressed to suit a variety of art or sculpture projects. To colour prior to modelling,

simply knead in a dab of paint (water based), Food Dye or marker pen or decorate when dry.

Zart Paper Magiclay makes modelling easy, with no residue left on your hands or tools. Unused portions can be carefully wrapped/sealed and used again. It's very soft and light consistency makes it attractive to children. When dry it becomes very strong yet maintains its featherweight qualities.



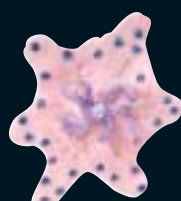
Mould



Stretch



Colour



Decorate



200g pkt ..... \$9.15 \$10.07

## Festival of Trees



### Would you like to participate in this year's Festival of Trees for Save The Children?

The Designer Christmas Tree Competition is on once again and Bang and Olufsen are donating this year's major prize.

Trees can be made using any materials and themed accordingly as all tree designers are encouraged to use their imagination and create their own unique design.

Last year's Festival of Trees displayed designs from all types of people and organisations. Some of the more inspiring concepts were created by using hundreds of soft-drink cans, a tree made of glass and Zart Art's leggy number! (pictured)

All tree designs must be confirmed by **15th October 2004** and be ready for display by 3rd–23rd December at Federation Square.

The tree may then be auctioned to raise funds or returned to the designers.

If you have a design or concept you would like to present, please contact Sophie Wyett at

**Save the Children Victoria.**

**Phone 03 9882-5211**

**or email**

**sophie@savethechildren.com.au**



**Save the Children**

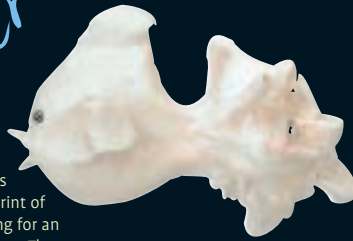


## Underwater scene

1. Zart Paper Magiclay may be used to build up areas onto a 2D surface, creating texture and form. Rolling tiny balls of the Paper Magiclay to form coral, or draping the Paper Magiclay to look like flowing seaweed may create an underwater reef. The Paper Magiclay may also be shaped into cones or pulled and allowed to spring back to form kelp like strips.

2. Press beads into the clay for details as well as wires or take an imprint of fabric or netting for an interesting effect. The Paper Magiclay may be built up in areas to give dimension.

3. When dry the Paper Magiclay may be painted to create colour. Any waterbased paint will adhere as easily as painting on paper. Pearl paint also enhances the underwater effect.



1. Take a small amount of the Zart Paper Magiclay and add a small drop of paint to knead through the clay to colour it.
2. Shape petals by pushing the Paper Magiclay with your thumb or fingers, thinly onto a table top or hard surface until you get very thin petal shapes. Allow to sit and stiffen for a few minutes.
3. Start with a small bud in the centre and build up the petals in a circular fashion around the central bud, shaping the petals to open out, as the flower gets larger.
4. When you reach the desired size, allow to dry. You will have a beautiful and delicate hand created flower with paper thin petals, these can even be scented with a few drops of essential oil.

## Flowers



## Textured background



Zart Paper Magiclay may be used to build a 2D surface, creating texture and movement.

1. Stretch out the Paper Magiclay so that it's ribbon like.
2. Whilst still wet, press directly onto canvas, this enables it to adhere.
3. Paper Magiclay may be coloured prior to modelling or painted when dry.
4. Muslin and Tissue Paper have also been added in this example to make the textured background seamless.
5. Gouache was used to colour the background and the Paper Magiclay.
6. For this example we have chosen to use both pre coloured and white Paper Magiclay.

## Turn 2D into 3D

Turn a lifeless 2D into an image that jumps out from the canvas!

Zart Paper Magiclay makes creating a 3D form coming out from a 2D background so manageable, at any level. The 3D form will adhere directly onto the surface - no glues, and it's lightweight - no armatures required! Just create the form, and press it directly onto the Canvas Board. Leave to set, then decorate.

1. Here we have used Paper Magiclay to create a runner sprinting out from the canvas. (Some Armature Wire was used to help construct the runner's leg.)
  2. When dry, both the runner and the track were painted with acrylic paint.
- Easy!



## EXHIBITION

### Belonging by Jeannie Baker

25 June — 7 September 2004



*Window* a wordless picture book (exploring the concept of change over time) won the Australian children's picture book of the Year Award in 1992 ... Now there is a companion book, new wordless picture book, *Belonging*.

*Belonging* explores the re-greening of the city: the role of community, the empowerment of people and the significance of children, family

and neighbourhood in changing their urban environment. The approach is an optimistic one, offering people who live in cities inspiration to initiate change by connecting with their community and the beauty of living things.

This community then has become a home not just to people but to the larger community of life.

The view from these windows is a particular view of the changing relationship between an Australian city, a community and its plants and wildlife. But it could represent any city and any community in any part of the world.

The national travelling exhibition *Belonging*, will be presented from 25 June—7 September 2004 at the Royal Botanic Gardens Melbourne.

Open to the public Wednesday to Sunday from 10am to 4pm, \$2 entry. Domain House, Dallas Brooks Drive, South Yarra. (Melway Reference: 2L A1)

Bus parking on Birdwood avenue.

For further information about the exhibition call 03 9252 2300 or visit [www.rbg.vic.gov.au](http://www.rbg.vic.gov.au)

Zart Education Service are offering a PD workshop incorporating natural material collage entitled *Fairy Stylish* (level 1-6)

Wednesday 1st September 2004. 9.20am—3.00pm Cost: \$85.00 Consultant: Ann Bidstrup

For further information about the workshop call ZES on 03 9890 1867







## ARTEXPRESS 2003

This catalogue of 2003 graduates represents students from both government and non-government schools across NSW. The exhibition itself has grown enormously over the 21 years since its inception. Over the years, the syllabus and the expressive forms available to students have changed emphasis, with newer forms such as digital media and interactive works represented. What has not changed is the representative nature of ARTEXPRESS, its high quality and the daunting range and depth of students' ideas and interests that are portrayed in their art work.

124pp ..... \$31.82 \$35.00



## MANGA MADNESS

David Okum

Draw awesome characters and scenes, capture the excitement of Manga in your drawings. This book includes hundreds of dynamic illustrations, loaded with detail, and over 400 step-by-step lessons. You will learn the skills and tips you need to create amazing characters and scenes. It covers drawing basics such as perspective, shading, and foreshortening, Japanese terms, traditions and character types, as well as quick tips for having fun and improving your work.

128pp ..... \$27.23 \$29.95



## ANDY WARHOL 365 TAKES

Andy Warhol remains one of the most intriguing figures of our times, an icon whose work transformed the landscape of contemporary art, and prefigured our obsessions with celebrity and consumerism. For this book, the Andy Warhol Museum has gathered the highlights of its collection to create a volume that is as compelling and idiosyncratic as Warhol himself.

743pp ..\$68.18 \$75.00

## Book Spotlight:

### AUSTRALIAN ART PACK 1788–21st Century Landscapes



This pack of 12 fine art prints contains works by well known Australian Artists. The works have been selected from major galleries around the country. The 12 art works have been selected to show the historical development of this country, through the eyes of Australian artists. Teacher's notes on the reverse side include information on the work, the artist and the times along with activities and starting points for students. Suitable for both primary and secondary levels.

Set ..... \$55.00 \$60.50



GEORGE RAPER



GEORGE FRENCH ANGAS



EUGENE VON GUERARD



CLARA SOUTHERN



ROLAND WAKELIN



RUSSELL DRYSDALE



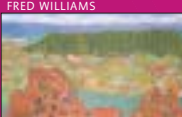
ALBERT NAMATJIRA



FRED WILLIAMS



HENRI BASTIN



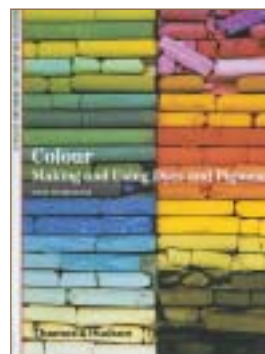
LORNA CHICK



WILLIAM ROBINSON



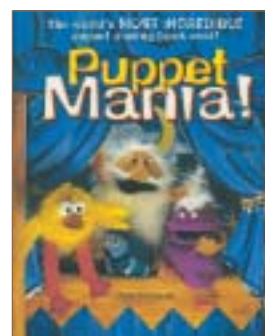
JACK BRITTEN



## COLOUR Making and Using Dyes and Pigments

Colour is all around us; we take it for granted as a naturally occurring element of all things. Yet colours are also manufactured, and the science of pigments, hues and dyes has an ancient and fascinating history. This book tells the story of dyes and pigments, the invention of new colours and the industries that were fuelled by them. What were the colours of ancient Egypt? What did its artists use to paint their magnificent frescoes? Where do indigo and ochre come from?

159pp ....\$13.59 \$14.95



## PUPPET MANIA

John Kennedy

This book will springboard your imagination into the wonderful world of puppet making. It will guide you through each project with straightforward instructions using easy to find materials. John Kennedy teaches you how to bring your creations to life, each character taking on its own personality through lip-synching, body movement, eye contact and your imagination.

80pp .....\$22.68 \$24.95

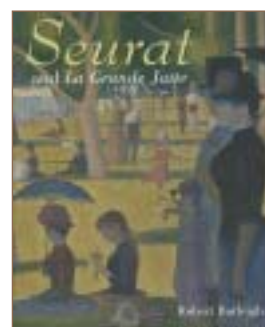


## CERAMICS FOR KIDS

Mary Ellis

Pinch, coil, slab and mould clay into these creative projects, that will show you some easy ways to make ceramics without a wheel. This book will show you how to glaze and decorate your designs – a book that is suitable for beginners in clay.

144pp .....\$18.14 \$19.95

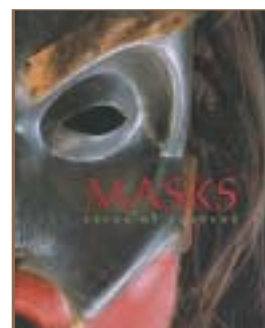


## SEURAT and La Grande Jatte

Robert Burleigh bko64

Along with studies, details and reproductions of *A Sunday on La Grande Jatte* 1884, as well as other compositions by Seurat, Robert Burleigh's playful yet inquisitive text brings to life the story of Seurat and his desire to create "a kind of painting that was [his] own".

31pp .....\$36.34 \$40.00



## MASKS Faces of Culture

This comprehensive cultural history is both visually spectacular and thought provoking. A universal art of expression and transformation, masks reveal a great deal about the people who make them and the cultures that use them.

Accompanying the photographs are essays tracing the functions of masks throughout history, written by scholars in the fields of art history, anthropology, decorative arts and design, and theatre.

344 pp ...\$121.82 \$134.00



# EXTRA

Art

Term 4 2004

Registered by Australia Post Publication No. 327687/00003





# Assessment

In this era of accountability, the collating of diagnostic information in the classroom, the assessing of learning outcomes in individual pieces of work and the laborious task of report writing have become such a precision driven and time consuming aspect of a teacher's life. Indeed, the whole notion of assessment has become very stressful to most teachers and yet without some form of feedback to students and their parents, the student's toil is not given the respect and recognition it deserves.

Assessing a piece of art work can be as challenging as assessing, for example, poetry - the teacher is being given not just an individual response to the skills taught, but also a personal response to the subject matter. To what extent can the personal response be ignored? Do we have a right to comment on someone else's personal response? Should we focus only on the skills? These sorts of questions must continue to be revisited.

There is arguably no right or wrong answer to many aspects of assessment. How the school administers its assessment policies and reports about student achievement to parents are still part of the school based decision-making process, which takes place within the set guidelines. However, what has happened in recent years has been the development of some very creative and effective assessment procedures. Technology has allowed teachers to provide visual evidence for their comments on achievement levels, which for the visual arts has been a godsend.

As we are now in term IV and therefore in a report writing term, we have asked two schools - one primary and one secondary - to show you how they give their students and parents feedback (see Profiles, pages 4-6) We hope to continue this sampling in our term II, 2005 Zart newsletter.

*Zart Education Service*

ZART ART TERM FOUR: WITH THE CELEBRATION OF THE 2004 ATHENS OLYMPIC GAMES NOW AT A CLOSE, WE THANK THOSE WHO JOINED IN OUR ZART OLYMPIC PD PROGRAM. WE HOPE TO BRING YOU ANOTHER GREAT PEOPLE IN ACTION SERIES IN TIME FOR THE 2006 COMMONWEALTH GAMES!

THE WINNERS OF BOOK WEEK 2004 HAVE BEEN ANNOUNCED. WINNERS ARE ...BEST PICTURE BOOK: CAT & FISH (LOTHIAN BOOKS) WRITTEN BY JOAN GRANT & ILLUSTRATED BY NEIL CURTIS; BEST EARLY CHILDHOOD BOOK: GRANDPA AND THOMAS (PENGUIN BOOKS AUST.) BY PAMELA ALLEN. THE 2005 BOOK WEEK THEME WILL BE ANNOUNCED IN DECEMBER. OUR CHRISTMAS PD PROGRAM IS CURRENTLY RUNNING. ALONGSIDE TRADITIONAL CHRISTMAS ACTIVITIES, DISCOVER THE EXOTIC CUSTOMS, ART AND CRAFTS OF ASIA. THE CHRISTMAS PD WORKSHOPS AND THE CHRISTMAS IN ASIA BOOK, ARE BOTH FILLED WITH WONDERFUL ACTIVITIES INSPIRED BY THE COLOURFUL REGION OF ASIA. WE ARE NOW TAKING BOOKINGS FOR OUR BACK TO BASICS PROGRAM IN 2005. PLEASE REFER TO YOUR TERM 4 WORKSHOP INSERT OR OUR WEBSITE FOR UP-TO-DATE WORKSHOP DETAILS :

WWW.ZARTART.COM.AU

THE ZART ART 2005 CATALOGUE WILL BE OUT IN NOVEMBER - EXPECT TO SEE OUR BACK TO SCHOOL SPECIALS AND PLENTY OF NEW PRODUCTS AND RESOURCES IN THIS USER FRIENDLY CATALOGUE! REMEMBER... PLACE YOUR ORDER IN NOVEMBER OR DECEMBER 2004 FOR IMMEDIATE DISPATCH, OR, REQUEST IT TO BE HELD UNTIL TERM 1 2005. A DEFERRED PAYMENT SCHEME IS ALSO AVAILABLE FOR ALL BACK TO SCHOOL ORDERS. PLACE YOUR ORDER IN DECEMBER AND PAY IN FEBRUARY. ENQUIRIES PLEASE CALL 03 9890 1867

*Merry Christmas and safe holidays!*

**ZART EXTRA**  
*A Visual Arts  
publication  
produced each  
term for  
Pre-school,  
Primary &  
Secondary  
Teachers by  
Zart Art and  
Zart Education  
Service.*

ISSN 1448-8450



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**Hours:**  
**Mon-Fri: 8.30am-5.00pm**  
**Sat: 8.30am-12.00 noon**

## Zart's Student Gallery

The gallery features art works made by students of Prep to Year 12 from all around Victoria. Schools can arrange for students to visit the gallery, analyse the works of their

contemporaries and then make a relevant piece of their own art work in our workshops with an art consultant. The gallery is also open to the public for viewing during opening hours (please see Zart hours) free of charge.

*For Term Gallery listings refer to our Zart Extra and our website.*



## Zart Education Service

Zart Education Service provides hands on professional development workshops for primary and secondary teachers, as well as LOTE teachers, Pre-schools, and librarians. Visual Arts workshops are regularly held at Zart and in metropolitan and country locations and upon request at your school, district or



KLAs group.

*Please refer to the 'Workshop Insert', a supplement to every Zart Extra or refer to our website for dates and times.*

## Zartworks (Retail Shop)

Zartworks have all your art and craft needs catering for both beginner and professional artists. You can select from a wide range of visual arts, craft and graphic supplies. Browse at your

leisure or seek assistance from our experienced staff.

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Fax: (03) 9898 6527  
Internet:  
zartart@zartart.com.au  
email:  
zartworks@zartart.com.au

**Hours:**  
**Mon-Fri: 9.00am-5.00pm**  
**Sat: 9.00am-12.00 noon**



# Felt Masks

Beverley  
Hills  
Primary  
School

When planning this activity for my Year 6 children, I wanted to take the children's felt-making to another level.

While I was keen to give the children experience with the technique of making felt, I also wanted to give them a creative opportunity to apply their visual arts skills to the completed piece of felt.

Earlier in the term, we had spent some time looking at Andy Warhol's work with famous faces, his work with colour, its balance and contrasts and his use of pattern, texture and line.

As a result, we decided to make our pieces of felt with the thought in mind that the finished piece would be a canvas for a mask.

## Making the felt

Children chose their wool-top colours with their finished mask in mind. Although we had done some design and drawing work, I was careful to emphasize that the piece would evolve and the initial design would serve as a guide only.

After making the felt piece from Merino Wool-Tops - there are many books on the subject and Zart Art has excellent notes - we proceeded to add to our mask form.

## Forming the mask shape

We used plastic mask forms and added scrunched and rolled paper and card with plastic (packaging) tape to alter the size, shape and features of the original form. This was rested on a large piece of plastic.

First we tried out our piece of felt on the altered mask form. How did it drape best, which side should we use, will the piece be big enough to crease and fold, will we push holes through for our eyes, mouth?

We made a solution of PVA and water (about half and half) and saturated our felt piece by dipping it into the container. Leaving the piece

quite wet, we draped it over the mask form and had fun arranging, re-arranging, creasing, folding and finally leaving the wet piece to dry.

## Decorating

I made a large collection of materials available for decoration.

We had looked at several books and posters and decided that we wanted a 'natural' look for our masks as opposed to a 'glitzy' look with lots of sequins and glitter.

We 'felt' that raffia, string, wool, more wool-tops, buttons, feathers, chenille stems, threads would make the most suitable decorative materials.

I was diligent in addressing the possible applications of each of the materials offered.

We discussed how we had used each in the past, its suitability to this application, the different ways it could be used, most suitable ways to adhere it to the mask, etc.

The children are used to using two or more decorative materials together, for example, a felt shape behind a painted half polyball, attached with small pieces of feather for an eye. They are used to sharing ideas and offering advice to each other on the choice of colour, material, suitable glue, etc. They have been encouraged to continually assess their work in progress and know when to stop rather than to continue to add decoration for decoration's sake. Conversely, they are encouraged to assess their work in progress and ask 'what more can I do?'

This activity was a great success with my Year 6 children. We worked for six weeks to make the felt and complete the mask. At the end of the project the children voiced a great sense of satisfaction with their work. They had excelled in their creative use of a wide variety of materials; they had been encouraged to think about their choices of colour, their use of pattern and texture, and their mix of contrasting and complementary colour to make a dynamic statement.

## PRIMARY ARTICLE



Lyn Ferrall  
Visual Arts Co ordinator  
Beverley Hills Primary School

*A selection of masks are on display at Zart's Student Gallery this term.*



# Assessment in Schools

A sample from primary & secondary schools

## PRIMARY ASSESSMENT: PORTFOLIO ASSESSMENT. HAWTHORN WEST PRIMARY SCHOOL

Hawthorn West Primary School has introduced Portfolios as a way of communicating children's learning to parents. This change in our assessment and reporting format was designed to present the children's achievements in a more meaningful and effective manner.

Portfolios have become part of a sequential reporting process in the school providing a link between the teaching and learning process in the classroom and across all specialist programs.

They contain samples of work, which represent the CSF level that each child is working towards. Some of these are assessment tasks and are designed by the teacher whilst others are selected by the students.

Every term a piece of art work is selected to

be included in the children's portfolio. The activities are based upon the Integrated Unit of work being studied at each CSF level.

For example, the preps combined paper cutting and folding skills with wool threading to make a doll for their unit on 'All about Me.' A focus statement and task description is provided for each activity along with specific visual arts skills being taught at that level.

The art work included in the children's portfolios is not always photographed nor is it necessarily the final product. A piece of 'thinking paper' with ideas, drafts and designs, which show the processes being used, may be the selected piece.

The children are encouraged to be actively involved in evaluating and reflecting upon their art work. This may be colouring in a

happy or sad smiley face or completing a written self-assessment. In the upper grades the children are responsible for presenting and photographing their own work and also assist with organising the junior grades.

Over the course of the year each child's portfolio should contain samples of work, which reflect their understanding and development of visual arts elements, skills, techniques and processes as well as their response to other visual art works.

Portfolios have been very well received by the parent community and have provided a forum for discussion about children's understandings and learning styles.

**Michele Freeland-Small**  
Art Teacher  
Hawthorn West Primary School

### Brief & Criteria

#### ART Assessment Task: Myself

##### CSF Level 1

**Focus:** The focus of this term was for the children to engage in activities that would lead them to exploring their imaginations, expressing their feelings and enjoying creating and making.

**Task:** The purpose of this activity was for the children to make a picture of themselves at school using several different processes and materials. Pastels were used to draw the facial features on a paper plate with wool pieces threaded through holes for the hair. They then cut out a body from a template and added arms and legs using paper-folding skills.

Prior to this activity the children were given opportunities to study facial features and expressions by looking at a range of photos and pictures. They experimented with pens and pastels, making lots of 'marks' and discovering a variety of lines and shapes.

##### Visual Art Skills:

- ☐ Explored ways of using the materials to create a face
- ☐ Used scissors well to cut out the clothing template
- ☐ Folded paper strips to make arms and legs

##### Attitudes & Effort: S-sometimes U-usually C-consistently

- ☐ Enjoys experimenting with new techniques and materials
- ☐ Participates enthusiastically throughout the activity
- ☐ Required additional assistance to complete the activity
- ☐ Shared and discussed their art work with others

### Brief & Criteria

#### Assessment Task: Puppet Characters

##### CSF Level 2

**Focus:** The focus of this term was to help the children understand that visual art works can be two-dimensional and three-dimensional and that each area has particular tools, media and techniques to be learnt.

**Task:** The purpose of this activity was for the children to create a hand puppet to be used later in role-play situations. First they applied papier-mache over scrunched newspaper to make the head. They explored different ways of dyeing and decorating fabric to make suitable clothing. The facial features were painted on and a range of fibres and wools were used for the hair.

##### Visual Art Skills:

- ☐ Joined scrunched newspaper and a cardboard cylinder with masking tape
- ☐ Applied torn newspaper dipped in wallpaper paste to form the papier-mache head
- ☐ Chose appropriate colours and materials to decorate the puppet head
- ☐ Used a range of fabric dyeing techniques to decorate the puppets costume

##### Attitudes and Effort: S-sometimes U-usually C-consistently

- ☐ Enjoys experimenting with new techniques and media
- ☐ Manipulates a variety of materials to create desired effects
- ☐ Enthusiastically engages in the activity
- ☐ Requires further assistance throughout this activity.





## Brief & Criteria

### ART Assessment Task: Marvellous Machines.

#### CSF Level 3

**Focus:** The focus of this term was for the children to experiment with the elements of art and use them to express their ideas and understandings in a visual way.

**Task:** The purpose of this activity was for the children to explore a range of construction skills and materials and create an imaginary machine.

The design stage involved looking at pictures, discussing ideas and making preliminary drawings. The children then embarked on a four-week project to build their creation.

This involved manipulating different types of wood, cardboard and wire, then adding a range of additional materials for decoration.

Cutting and joining techniques were a major part of the process. Safety procedures in handling tools such as coping saws and glue guns were also of great importance.

#### Visual Art Skills:

- ☐ Showed initiative in the design process
- ☐ Skilfully used appropriate joining methods
- ☐ Selected colours and decorative materials to complement their artwork

#### Attitudes & Effort: S-sometimes U-usually C-consistently

- ☐ Enjoyed experimenting with new techniques, materials and processes
- ☐ Used tools safely
- ☐ Participated enthusiastically throughout the activity

## Brief & Criteria

### Assessment Task: We are Australian

#### CSF Level 4

**Focus:** This term the children experimented with ideas in making and presenting their art work. They looked at distinguishing features of art works that located them in a particular time, place and culture.

**Task:** Following a visit to the NGV where the children saw art works by various Australian artists, we studied the painting "Old Stables" by Frederick McCubbin. Using either terracotta clay or cardboard they replicated the style of early Australian bush huts. Slabs were the basis of their construction regardless of the materials they chose. This project took three weeks to complete.

#### Visual Art Skills:

- ☐ Used correct joining techniques with slabs of clay
- ☐ Showed decorative techniques of incising and addition
- ☐ Used strong joins with the cardboard huts
- ☐ Applied a range of materials to decorate their construction

#### Work Habits:

- ☐ Participated enthusiastically throughout the activity
- ☐ Needed to be kept on task in order to complete the project
- ☐ Shared ideas and works collaboratively with others





## PROFILE ARTICLE CONT

### SECONDARY ASSESSMENT: VISUAL COMMUNICATION & DESIGN. BOX HILL HIGH SCHOOL

Year 7 Visual Communication and Design is a compulsory term class. The course introduces students to instrumental drawing, creative problem solving, designing for a designated audience and utilizing a design process.

Grading of submissions takes a format based upon the criteria specified in the exercise and discussed and demonstrated in class.

For example, Instrumental Lines exercise: lines at 30°, 45°, 60°,

vertical, horizontal, compass concentric circles and eccentric circles are each graded for: control of specified length, angle, spacing and placement, and are finished in fineliner. Title to the page demonstrates controlled letterform for spacing, height, legibility, incorporation of a creative style, and neat presentation in colour. The page is judged for its balance, its fulfillment of presentation requirements, such as adherence

to guidelines and subtlety, and includes name and labels.

Other grading requirements may include unique solution, technical control of media, suitability for identified audience, creative use of design process, and ideas generation. Each of these are graded out of 2 to 5 points and an exercise might total 30-60. The method 'levels the playing field' between students who are technically adept, those who are

ideas people, those who are creative but 'messy'.

**Suzanne Blair**  
Box Hill High School



criteria

## EXERCISE 4: Criteria for grading

Brief

### EXERCISE 4: CREATIVE PACKAGE CONSTRUCTION

- Discuss reasons for conventional package design in class and we will discuss the design process for this package.

- You will design a NET or 2D DEVELOPEMENT for a cube shaped package, with sides measuring 7cm. Next you will alter the design so that the cube now has two sides that create a house shape by the addition of a triangle. You will work out what to do to the other two sides to create the 'roof'. The package is to open from the base.

- Tabs will be used where the package is to glue and not open. Flaps will be drawn where the package is to open.
- Flaps must be drawn by compass.
- The package NET must be drawn instrumentally.
- Watch your placement of the NET onto your page or you will run out of space!
- Cutting, following teacher approval, will happen AFTER the pattern has been applied to the net. The pattern may continue/change style on the flap(s) and 'roof'.

- The pattern(s) is selected from your homework exercise...EXERCISE 2.
- The pattern is to be applied using markers /fineliner, not pencil. It can be in black on white only or it may include the addition of one colour.
- Cut the net using a stencil knife and metal ruler on a cutting mat. You may use scissors to cut round the flaps if necessary.
- Folds need to be crisp
- Present in constructed format, neatly decorated, and write your name on the inside flap.

GOOD LUCK

DUE DATE:

NAME:

FORM:

Net for cube result /30 ☐

Correct layout ☐

Square/measurements ☐

Flaps & tabs: correct ☐

Technical control ☐

Folds & cutting ☐

Presentation ☐

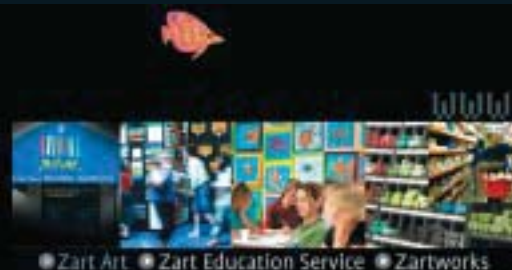
Comments

Teacher:



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SITUATED AT ZART EDUCATION SERVICE is Zart's Student Gallery.

In the Gallery you will find some outstanding visual art work created by students from Levels 1-7.

Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following terms.

Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring

their families along to appreciate their visual art.

We are always on the lookout for art work to be displayed in our gallery from both primary and secondary levels. If you have any pieces of artwork that would be of some interest, please email photos of works to Jan, one term in advance.

Please contact Zart Education Service for further information regarding the gallery on (03) 9890 1867 or by email on: [jan@zartart.com.au](mailto:jan@zartart.com.au)

## TERM FOUR 2004



CRANBOURNE SECONDARY COLLEGE

CAMBERWELL GRAMMAR JUNIOR SCHOOL

## Exquisite Corpses

One of the techniques used by Surrealist artists in a bid to exploit the mystique of accident was a collective painting or collage of images called the cadavre exquis (exquisite corpse). This was based on an old

parlour game, played by several people, each of whom would write a phrase on a sheet of paper, fold the paper to conceal part of it, and pass it on to the next player for his contribution. In this instance each

artist had one half of a canvas board to paint half a face on. When dry a light pencil line was drawn on to the blank half where the eyes, mouth; top and bottom of the face shape began and ended. The painting

was covered, before passing it on to another artist who used the lines as guides to complete the painting.

**David Williamson**  
Camberwell Grammar



Apollo Parkways Primary School

**Botanical Art**

Bellevue Park Primary School

**Papier Mache**

Beverley Hills Primary School

**Bush Huts And Masks**

Courtney Gardens Primary School

**Masks**

Camberwell Grammar Junior School

**Exquisite Corpses & Masks**

Coatesville Primary School

**Artworks**

Cranbourne Secondary College

**Jefferey Smart**

Croydon North Primary School

**Masks**

Doncaster Gardens Primary School

**Teapots**

Glenroy West Primary School

**Marionettes & Ugliers**

Keilor Downs Pre School

**Modroc Creatures**



Kew Primary School

**Firemen**

Killester College

**Relief Drawing & Printmaking**

Luther College

**Jewellery**

Malvern Primary School

**Artworks**

Melbourne Boys Grammar

**Masks**

Penola Catholic College

**Tree Trunks**

Rowellyn Park Primary School

**Pirates**

Ruskin Park Primary School

**Marine Paintings & Profiles**

Seville Primary School

**Impressionist Paintings**

Strathcona Girls Grammar Senior

**Prints**

Strathcona Girls Grammar Junior

**Houses & Degas**





# VET Vocational Education Training

Imagine your Yr 10, 11 or 12 students being able not only to design and make an outfit, but also make the pattern to fit them perfectly. I have been teaching the "Sitam" method of pattern making for the last three years as part of the VET Cert III Concept Development of Clothing Products. It still astounds me how well this method works and how student friendly it is. A simple piece of plastic with a few cut outs and lots of numbers, can produce a block that will fit the wearer (with only limited modification required).

I work at Elisabeth Murdoch College and have the pleasure of teaching students not only from my school, but also many other schools on the Peninsula. They attend our college on Wednesday afternoon for three hours where

the course covers design, sewing, pattern making, Occupational Health and Safety and teamwork, among other competencies.

Students find that the course complements Design & Technology. By Yr 12 many can rely solely on making their own patterns, so much so that some students are finding it difficult to keep up with the many orders from friends and commercial outlets. We also encourage students to do work placement to gain experience in the workplace.

We start with a basic bodice pattern and adapt this into hooded jumpers, T-shirts, zipped jackets, etc. Using the trousers block, we make hipster pants or trackies. Things "chic" up when we use the fitted bodice pattern. Corset tops, jackets and

fashionable tops are created. Dresses to wear to formals and valedictory dinners are also produced, and remember all these patterns are made from one simple piece of plastic.

Cassie Corvino had her work shown in the "Top Designs" exhibition at the museum last year. As a Yr 11 student, she was able to utilize the skills she learnt in the VET class in Yr 10, creating a "Space Rave" outfit using the pattern making technique. She adapted the fitted bodice, skirt and pants patterns to create a way-out combination of geometric shapes in black, white and hot pink.

As a result of the hard work of a dedicated team and the importance placed on VET (Vocational Education Training) and VCAL (Victorian Certificate of

Applied Learning) programs at Elisabeth Murdoch College, the Australian Government has acknowledged us with funding for two new skills centres. This will help hundreds of students across the Frankston and Mornington Peninsula region acquire vocational and career education, as well as knowledge and experience before they leave school.

Federal Education and Training Minister, Dr Brendan Nelson, announced the funding of more than \$61,000 for a Clothing & Design Skills Centre and a Sports Recreation Skills Centre during a visit to the College.

**Felicity Wignall**  
Elisabeth Murdoch College





# LAZERTRAN

Lazertran is a unique new transfer paper developed for senior art students. It comprises an ultrathin, gossamer layer bonded to colour photocopy paper which after printing, can be stripped off and transferred to other surfaces. The effects are many and varied since it can be adhered to glass, ceramic, metal, wood, fabric and oil and acrylic painted surfaces, as well as paper. The process is a form of colour dye transfer which makes use of the relatively stable colour photocopy toner dyes.

Available in regular and inkjet sheets, in both A4 and A3.

## Lazertran Regular

A4 pkt of 10 .....\$44.80 **\$49.28**

## Lazertran Inkjet

A4 pkt of 10 .....\$44.80 **\$49.28**

## Lazertran Silk Paper

A4 pkt of 10 .....\$44.80 **\$49.28**

# SOLAR ETCHING!



## Solar Etching Plates

Reproduce any image with this easy to use printing method. Photocopy any image on to a sheet of acetate and place copy on to the Solar Etching Plate. Expose the plate and image to UV light for just minutes. Areas exposed to the UV light will harden, and unexposed areas will wash away. Best results are gained with oil-based printing ink. Can be used for

intaglio and relief methods of printmaking.

**15 x 21cm pkt of 8** ..\$128.70 **\$141.57**

**10 x 15cm pkt of 16** \$128.70 **\$141.57**

## Solar Etching Plate Holder

This plate holder will keep your acetate copy and Solar Etching Plate in place whilst being exposed to the UV light.

**Each** .....\$24.75 **\$27.23**

## Chenille Bumps

Assorted coloured bumps ideal for construction and mask making

**Pkt of 100** .....\$7.70 **\$8.47**

## SpeedyCut Carving Block

Have you ever carved butter? This printing sheet has the ease of carving into butter. Use lino carving tools to create intricate designs not possible on lino, it is quick and easy to use. The block may be used both sides.

**Small** 10.16 x 13.97cm

**Each** .....\$6.35 **\$6.99**

**Large** 17.15 x 27.94cm

**Each** .....\$16.09 **\$17.70**

## Woolbale Wool

Spun in Australia from 100% Australian pure new wool. 92 metres on a 50g ball. Colour fast. Suitable for Felting when knitted, as it is not treated for machine washability. Vibrant colour fast shades.

Tension is 22 stitches and 30 rows when measured over a 10 centimetre of a slightly larger knitted square. Needles used for an 8ply are 4 mm.

**Assorted 10's** ...\$25.24 **\$27.76**

See the *How to Knit* book 800 for ideas and easy instructions for 50 plus projects using Woolbale.

**Each Book** .....\$9.08 **\$9.99**



ITALIC PRICES DO NOT INCLUDE GST, BOLD PRICES INCLUDE GST





An exploration of pencil techniques...

# Coloured Pencils

*Coloured pencils* are the most versatile, portable, clean colour drawing medium. They are able to be used for gentle grading through to dense graphic rendering.

Colours are translucent so they can be mixed as you draw.



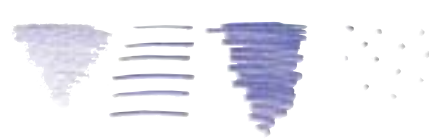
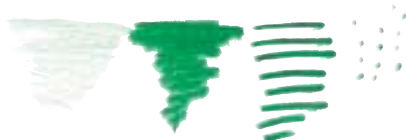
This means that shadows can be purple... forms can reflect different colours.



*Artist Quality Pencils* are lightfast & have brilliant colours and strong soft leads. So you can draw whatever style you choose.

*Studio Quality Pencils* are also often lightfast, have slightly thinner firmer leads and vibrant colours. You can still achieve fantastic results!

*Student Quality Pencils* have less expensive and synthetic pigments, are not lightfast and yet terrific results can be achieved!



Would you like to learn or revisit the piano?

Are you stressed?

Would you like to have a creative and therapeutic experience?

Peter Carthew offers a **FREE** introductory session at his Croydon or Surrey Hills studios.

Enquiries/Bookings 03 9723 1550

Piano for the whole family



## Zart Back to School Orders 2005

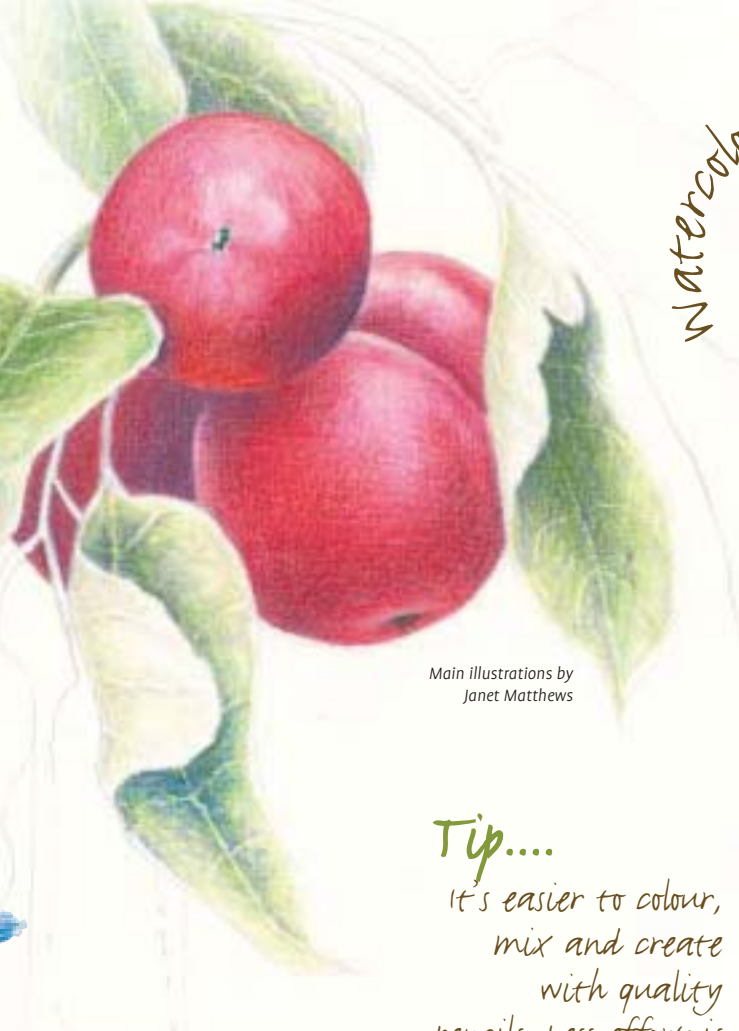
Place your order in November or December 2004 for immediate dispatch or request it to be held until Term 1 2005. A deferred payment scheme is also available for all back to school orders. Place your order in December and pay in February.

**Enquiries please call 03 9890 1867**

**Zart Art. The Complete Package**



# Watercolour Pencils



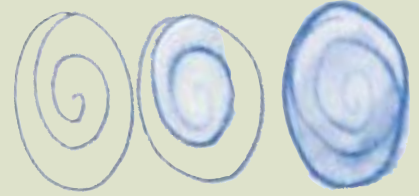
Main illustrations by Janet Matthews

## Tip....

It's easier to colour, mix and create with quality pencils. Less effort is required to achieve fantastic results that will not fade over time and exposure to light.



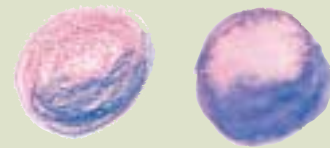
Watercolour pencils are made from soluble wax, so you have the option of 'painting' too, with virtually no mess!



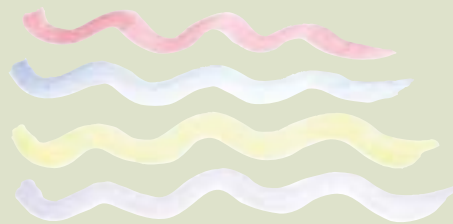
Evenly lay down two colours, wet your brush and blend the two colours while wet...



...or while dry



Easy portable paint palette, simply apply colour to scrap paper!



It's best to wipe excess water off the brush before applying. There's no need to colour too carefully as marks disappear when the water is applied. However 'hard' marks will remain, so shading is best.

Did you know that coloured pencils are waxy. They can be used OVER charcoal, markers and blacklead drawings. They can be used UNDER permanent markers, oil based crayons and pencils.



## NEW Zart Art Catalogue 2005



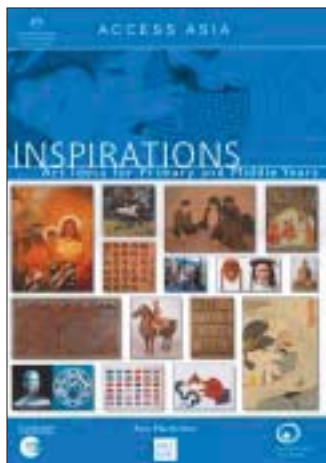
New Products  
New Resources  
Back to School Specials  
Extensive Product range

**Out in November 2004**

**Zart Art. The Complete Package**



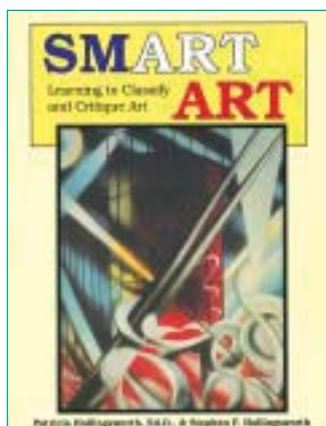




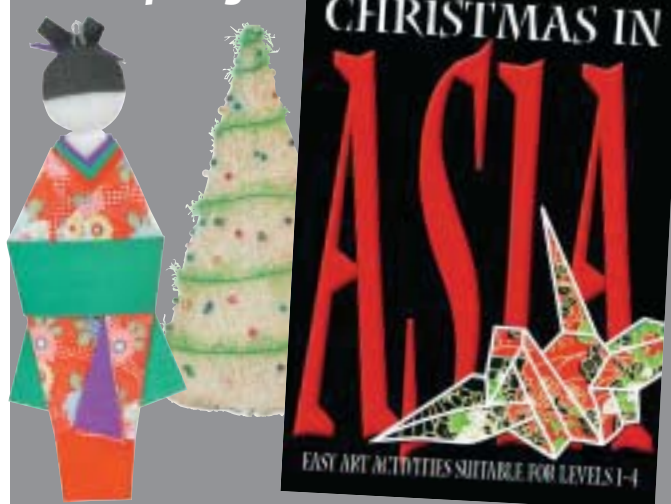
## Inspirations Art Pack Curriculum Corporation Victoria

A wealth of inspiration for the middle school classroom is contained in this innovative selection of art images from Asia. The art works presented offer a wide range of forms, styles and materials and represent diverse societies that span half the globe and, in some cases, reach back over two millennia. On the reverse side of each A3 card is a range of teaching ideas and background notes, focus questions, research techniques and classroom activities.

Pkt of 15 cards .**\$54.50** **\$59.95**



## Book Spotlight:



## Christmas In Asia

Asia is right on our door-step! It offers us a great opportunity to learn about other peoples, their history and cultural traditions; it offers us a taste of the exotic and brings us to a greater appreciation of human diversity. Most Australians have traveled to Asia, have Asian friends and family or eat in our local Asian restaurants.

This year Zart Education Service brings you a program entitled Christmas in Asia.

We will explore the unique Christmas customs of some Asian countries with a focus on the Philippines, China, Japan and India. The aim is to help children in primary schools develop an appreciation of these different cultural practices and to develop their creative expression and response to these new understandings of other people in other lands.

Each ..... **\$25.00** **\$27.50**

Available on October 1st

## Smart Art Hollingsworth

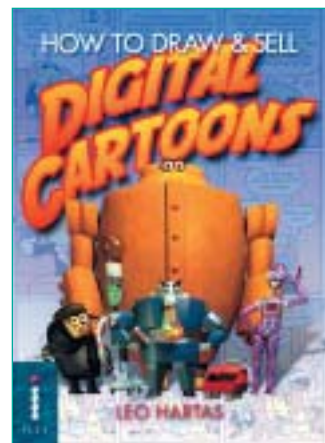
In Smart Art you take an imaginary walk through an art gallery. You learn one way of looking at and talking about art. You learn to classify art according to its primary purpose.

111pp .....**\$52.68** **\$57.95**

## Ikuntji Paintings from Haasts Bluff 1992-1994

The artists featured in this book have built a reputation for a distinct and refreshing style.

108pp .....**\$39.95** **\$43.95**



## How To Draw & Sell Digital Cartoons

Leo Hartas

This book will help you discover how to pencil, ink and colour on the computer. Create your own amazing characters, fantastic worlds and gripping stories. Use 3D programs to boost your work and save you time. In this book cartoon art meets the digital revolution. With the right technology and the best techniques, anyone can start creating great cartoons.

160pp .....**\$45.45** **\$50.00**

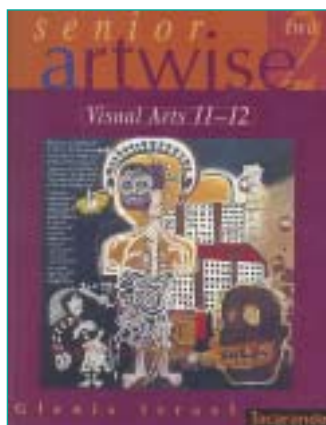
Please refer to our  
**2005 Catalogue**  
for the complete range  
of our new Resources.

Out in November

## Desert Art Desart The Aboriginal Art & Craft centres of Central Australia

This book reveals, in the works and pictures of the artists, the extraordinary range and beauty of the Aboriginal art of Central Australia.

81pp .....**\$29.95** **\$32.95**



## Senior Artwise Book Two Visual Arts 11-12 Glenis Israel

This text features a fresh selection of artists, with an increased focus on contemporary Australian and Asian examples, as well as some early European artists, and modern European and American artists. The book is designed to help students achieve the HSC course outcomes and develop their awareness of the frames, conceptual framework and artistic practice.

209pp .....**\$51.77** **\$56.95**

